DEPARTMENT OF PRACTICAL ART.

A

CATALOGUE

OF THE

ARTICLES OF ORNAMENTAL ART,

IN THE

MUSEUM OF THE DEPARTMENT,

For the use of Students and Manufacturers, and the Consultation of the Public.

WITH APPENDICES

(*Published separately*).

THIRD EDITION.

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DEPARTMENT OF PRACTICAL ART,

Marlborough House, Pall Mall, London.

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The occupation of MARLBOROUGH HOUSE, *by the gracious permission of Her Majesty* THE QUEEN, *for the Offices, Museum, Lecture Room, &c., of the Department of Practical Art, is but temporary, until more suitable premises are provided.*

To ensure the MUSEUM's being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade.

1. The MUSEUM will be OPEN: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and between July 15 and September 15, when the Committees of the local Schools in connexion with the Department have the privilege of borrowing the articles, under certain rules.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS are admitted on payment of 6*d.* each, and any single example may be copied on payment of an additional 6*d.*; or any number of examples in one portfolio, on payment of 1*s.* additional, each person. Manufacturers and others, by payment of an annual subscription of 1*l.* 1*s.*, may obtain a ticket, transferable to any member of their firm, or any person in their employ.

4. All registered students of the Department of Practical Art have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

6. A book is kept, in which, on the days not given up to the public, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases the Exhibition of 1851, the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

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PREPARING FOR PUBLICATION.

On TRUE and FALSE PRINCIPLES in the DECORATIVE ARTS. By OWEN JONES, Esq.
A MANUAL on STYLES OF ORNAMENT. By R. WORNUM, Esq.
A SERIES of PATTERNS from the WOVEN FABRICS in the INDIAN COLLECTION; executed by the Female students of the Lithographic Class, are nearly ready.

INTRODUCTION.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favourable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to £5,000, of which £4,470 16*s.* 5*d.* have been expended in the following proportions:—

	£	*s.*	*d.*
Articles exhibited on the Foreign Side of the Exhibition	2,075	9	0
Articles exhibited on the British Side of the Exhibition	893	18	11
Articles exhibited by the East India Company -	1,501	9	6
	£4,470	16	5

3. Apportioning this amount to large groups of Manufactures, the expenditure in each will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

	£	*s.*	*d.*
Woven Fabrics - - - -	1,080	0	4
Metal Works - - - -	1,426	15	6
Enamels - - - - -	844	12	0
Ceramic Manufactures - - -	348	6	7
Wood Carvings and Furniture - - -	771	2	0

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular *styles* of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have a mixed character. Some, like most of those from the East, illustrate correct principles of ornament, but are of rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duché Ainé (W 120), was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kinkhobs of Ahmedabad.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in most of the articles, as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection afford proof of such indifference—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recognized. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles.* (*See* Appendix A.†) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany. (*See* Appendix B.†)

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorized the preparation of Coloured Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

HENRY COLE.
OWEN JONES.
RICHARD REDGRAVE.

* "The *principles* of ornament developed in Greek art and in that of the Middle Ages are, so far as they go, true and determinate principles, the results of long experience, which nothing but ignorance can lead us to undervalue, and which we must learn before we can add to them or give them a wide range."—DYCE, *Lecture on Ornament.*

† The Appendices are published separately.

17*th May* 1852.

POSTSCRIPT.

THE classification of the articles under the following groups, namely, 1. Woven; 2. Metal; 3. Ceramic, or Pottery; 4. Glass; 5. Furniture; 6. Various, is merely temporary, whilst the Museum remains in Marlborough House. When sufficient space is provided, a more minute subdivision will probably be desirable. The articles are numbered in each group in the order in which they have been received into the Museum. The articles purchased out of the annual parliamentary grants, and not out of the special fund of 5,000*l.*, are denoted by an asterisk before the price.

6*th September* 1852.

HENRY COLE,
General Superintendent.

OBSERVATIONS

By Owen Jones, Esq.

In examining the Collection of Articles purchased from "The Great Exhibition of 1851," for the purposes of the "Department of Practical Art," the attention of the Student and inquiring Visitor is more particularly directed to the "Indian portion," the most important, both from the variety and beauty of the articles themselves, and as furnishing most valuable hints for arriving at a true knowledge of those principles which should regulate the employment both of Ornament and Colour in the Decorative Arts.*

They are the works of a people who are still as faithful to their art as to the religion, habits, and modes of thought which inspired it: whilst those objects in the Collection which are of European workmanship exhibit only the disordered state of art, at which we have now arrived; we have no guiding principles in design, and still less of unity in its application.

A mere glance at the European portion of the Collection will show, that the objects are reproductions of the most varied extinct styles, more or less slavishly copied; that what is true in principle in them arises rather from their adherence to the models from which they have been copied, or by which they have been inspired, than from the result of true feeling in the artist's mind; who would otherwise not so often in the same work have mixed up the true and the false.

In the Indian Collection, we find no struggle after an effect; every ornament arises quietly and naturally from the object decorated, inspired by some true feeling, or embellishing some real want.

The same guiding principle, the same evidence of thought and feeling in the artist, is everywhere present, in the embroidered and woven garment tissues, as in the humblest earthen vase.

There are here no carpets worked with flowers whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament which a caprice has added and which an accident might remove.

The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and colour, and do not require to be heightened in effect by strong and positive oppositions.

We have here no artificial shadows, no highly wrought imitations of natural flowers, with their light and shade, struggling to stand out from the surfaces on which they are worked, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.

With them the construction is decorated; decoration is never, as with us, purposely constructed.

With them beauty of form is produced by lines growing out one from

* "In the fabrics of India, the correct principle already laid down, namely, that patterns and colours should diversify plain surfaces without destroying or disturbing the impression of flatness, is as carefully observed as it was in the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. But it is not only the observance of this principle which distinguishes the Indian stuffs in the Exhibition; they are remarkable for the rich invention shown in the patterns, in which the beauty, distinctness, and variety of the forms, and the harmonious blending of severe colours, called forth the admiration of all true judges of art. What a lesson such designs afford to manufacturers, even in those nations of Europe which have made the greatest progress in industry!"—Waagen.

the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection.

In their conventional foliage, in all cases we find the forms flowing out from a parent stem, so as to cover the space to be filled, with the most exquisite skill; we are never offended, as in modern works, by the random introduction of ornament, the existence of which cannot be accounted for; every flower, however distant, can be traced to its branch and root.

In the management of colour, again, the Indians, in common with most Eastern nations, are very perfect; we see here the most brilliant colours harmonized as by a natural instinct: it is difficult to find a discord; the relative values of the colours of ground and surfaces are most admirably felt.

When gold ornaments are used on a coloured ground, where gold is used in large masses, there the ground is darkest; when the gold is used more thinly, there the ground is lighter and more delicate.

When a gold ornament alone is used on a coloured ground, the colour of the ground is carried into it, by ornaments of hatchings worked in the ground colour on the gold itself; of this the Student will observe many examples.

When ornaments in a colour are on a ground of a contrasting colour, the ornament is separated from the ground by an edging of lighter colour, to prevent all harshness of contrast.

When, on the contrary, ornaments in a colour are on a gold ground, the ornaments are separated from the gold ground by an edging of a darker colour, to prevent the gold ground overpowering the ornament.

In other cases, where varieties of colour are used on a coloured ground, a general outline of gold, of silver, or white or yellow silk, separates the ornament from the ground, giving a general tone throughout; in their carpets and low-toned combinations of colour, a black general outline is used for this purpose.

Their object appears to be (in their woven fabrics especially) that each ornament should be softly, not harshly, defined; that coloured objects, viewed at a distance, should present a neutralized bloom; that each step nearer should exhibit fresh beauties—a close inspection the means whereby these effects are produced.

In the following list an attempt has been made to show, as far as the limits of a Catalogue will allow, how each article in the Collection is in accordance with or departs from these general principles, and others more particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a *knowledge of principles* which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, *carefully avoid any attempt to copy or reproduce them*; that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.

The principles belong to us, not so the results; it is taking the end for the means; if this Collection should lead only to the reproduction of an Indian style in this country, it would be a most flagrant evil.

The temporary exhibition of the Indian and other Eastern Collections in "The Great Exhibition of 1851," was a boon to all those European artists who had an opportunity of studying them; and let us trust that the foresight of the Government, which has secured to us a portion of those collections as permanent objects of study will lead to still higher results.

May 1852.

OWEN JONES.

A CATALOGUE.

DIVISION I.—WOVEN FABRICS.

(All Woven fabrics are referred to by the letter "W" before the Numbers.)

W 1.—PURPLE SARREE (A Dress worn by Women).

Manufactured at Ahmedabad.
Price.—£25.
Observations.—Sarree, with gold flowers, on purple ground, beautifully distributed; the yellow appearing under the gold, adding greatly to the brilliancy; the border most perfect, both in the easy flow of the lines, and the harmonious juxtaposition of the colours. The dark green edging round the leaves, and the dark red edging round the flowers, of great value in defining the forms on the gold ground, and adding to the general harmony.

W 2.—PURPLE KINKHOB (A Kumberbund or Waistband worn by Men).

Manufactured at Ahmedabad.
Price.—£10.
Observations.—Geometrical arrangement of small panels of conventional flowers and foliage; remarkable for the general gold colour most perfectly balancing the purple; the foliage being further heightened with a few spots of red, increasing the effect of bloominess. The general outline of the panels rather severe, but corrected, in some measure, by the intermediate diaper; the foliage in the panels very well distributed.

W 3.—GREEN KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Price.—£4.
Observations.—Gold diaper on green silk. Perfect in the distribution of the quantity of gold to the ground; the leading lines, although of the most simple kind, are relieved by the interweaving of the ground colour, so as to destroy the stiffness which might have otherwise resulted.

W 4.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Price.—£3 6*s.*
Observations.—Stripes; alternately plain stripes of gold on yellow, edged with gold on crimson, and stripes of foliage in gold on purple ground. We see here the general effect much enhanced by the yellow appearing as a diaper on the gold of the plain stripes; and the purple as a hatching on the flowers of the ornamental band, with the addition of crimson spots in small quantities; the general effect most sparkling and harmonious.

W 5.—GREEN BROCADED NAMAZ SUTTRUNGEE or HINDOO PRAYER CARPET.

Manufactured at Ahmedabad.
Price.—£12 12*s.*
Observations.—Most perfect in the arrangement of the forms and harmonious in colour; in the border may be studied graceful continuity of form and balancing of the masses; the diaper in the centre perfect in scale and proportions; the spots of colour admirably balanced. It may again be observed, that all flowers on a gold ground are outlined by a darker tint.

W 6.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Price.—£2 10*s.*
Observations.—Beautifully distributed running floral pattern in gold on crimson silk: the due relative quantities of pattern to ground perfect; the flow of the main stalks most playful and elegant. The harmonious effect much increased by the ground of red silk appearing, as hatching, on the gold flowers.

W 7.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Price.—£2 10*s.*
Observations.—Admirable geometrical arrangement of flowers on stalks, in green, silver, and gold, on red silk; the red appearing through the gold ground, in hatchings; this is of great value in diminishing the quantity of gold, and adding a charming bloom to the general effect.

W 8.—NAMAZ SUTTRUNGEE or PRAYER CARPET.

Manufactured at Ahmedabad.
Price.—£11.
Observations.—Geometrical arrangement of leaves and birds in gold, on a purple ground; the ground re-appearing in hatchings, most skilfully arranged; the whole beautifully relieved by the silver flowers edged with red, and the red spots in the eyes of the birds, and in the centres, of the small flowers; the evenness of tint produced by the skilful filling up of the ground is most remarkable. The border is rather weak, and not worthy of the centre.

W 9.—GOLD AND SILVER BROCADE.

Manufactured at Ahmedabad.
Price.—£5.
Observations.—The dark edging which surrounds the leaves on the gold ground is again worthy of remark, as showing that a different treatment is required for flowers on a gold ground to those on a ground of colour, where white or light colours are employed with the same purpose of distinctness, and at the same time adding to the general harmony; the small borders in which black is introduced are valuable in reducing the general glitter of the gold, which is a little in excess.

W 10.—RED KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Price.—£22.
Observations.—Diaper in gold, on crimson silk. On a careless glance, the gold would appear here to be in excess; but on close inspection, the admirable way in which this defect is remedied will be seen; the ground

re-appearing in a small flower, and as hatching, on the gold: we may further see the lines of hatching reversed in each flower, so that no set lines are produced in any direction, and the red and the gold are perfectly balanced, thus the general bloom, always sought, is most successfully obtained.

W 11.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Price.—£4 10*s.*
Observations.—Diaper of gold and silver, on purple ground. Remarkable for the playful character of the leading forms in the diaper, so free from stiffness; and the perfect value of the quantities of the gold and silver in relation to the ground; the yellow silk interwoven with the gold is also of great value to the general effect.

W 12.—GREEN SILK BROCADE (KUMBERBUND OR WAISTBAND).

Manufactured at Aurungabad.
Price.—£3 10*s.*
Observations.—Elegant flower pattern, red, yellow, and white on green ground, well distributed; and the colours nicely balanced. The white edging on the red flower of great importance in avoiding any harsh contrast of the red on the green; and adding considerably to the general liveliness of the effect.

W 13.—PURPLE SILK BROCADE (A KUMBERBUND OR WAISTBAND).

Manufactured at Aurungabad.
Price.—£4.
Observations.—The flowers very artistically grouped; the white edging round the flower, and the yellow edging round the green leaves, most valuable in softening the transition to the purple ground.

W 14.—GREEN KINKHOB, WITH GOLD FLOWERS.

Manufactured at Dholepore, in Rajpootana.
Price.—£5.
Observations.—Detached gold ornament repeated on pale green ground—the relative value of the gold to the ground admirably felt; and the varied outline of the ornament most judicious; so that no set lines are produced to mar the general effect.

W 15.—WHITE SILK SARREE, WITH BLUE AND RED BORDER.

Manufactured at Dholepore, in Rajpootana.
Price.—£5.
Observations.—Remarkable for the elegance of effect produced by very simple means: by the repetition of the same small flower in the border, well balanced in form and colour, a most charming general effect is produced. The bands of black and red, in zigzag, above and below the general border, most judicious in retaining the eye within the border, and preventing it following the diagonal lines formed by the arrangement of the small flower in the filling in.

W 16.—GREEN AND GOLD SHAWL.

Manufactured at Dholepore, in Rajpootana.
Price.—£18.

Observations.—The border to this shawl most beautifully drawn, and well balanced in colour—the conventional treatment of the floral groups in the centre worthy of remark; but the general effect not particularly good.

W 17.—KINKHOB JAHLDAR, or GOLD FLOWERED TISSUE.

Manufactured at Benares.
Price.—£32 10*s.*
Observations.—Diaper in silver, black, and red, on gold ground; selected for the elegance of the leading lines, and the perfect distribution and relative value of the several tints, whereby the most exquisite bloom is produced.

W 18.—GOOLBUND GOOLANAR, or GOLD AND RED TURBAN.

Manufactured at Benares.
Price.—£8 16*s.*
Observations.—Turban—gold on red. Remarkable for the great elegance of the diaper on the gold; and for the distribution of the gold diaper on the red ground.

W 19.—DOPUTTA GOOLANAR ARI BEL, or RICHLY ORNAMENTED SCARF (USED BY MEN).

Manufactured at Benares.
Price.—£50.
Observations.—Magnificent Scarf, with gold and yellow ornaments on red ground in centre, and gold diaper on green border, with broad border at ends, of gold, with conventional foliage. The diaper in the centre, and on the green border, are elegant, and well distributed; the small borders on the large ends of shawl elegant in form, and perfect in colour; the lines of the groups of conventional forms very graceful; and the colours well balanced.

W 20.—PHOOLDAR PUGREE ASMANEE, or LIGHT BLUE FLOWERED TURBAN.

Manufactured at Benares.
Price.—£7 14*s.*
Observations.—Very elegant Scarf, with gold and silver ornaments, on pale blue centre, and gold scarf ends; the pattern well distributed, and the diaper, on gold ends, most elegant.

W 21.—KINKHOB SOORKH, or RED KINKHOB.

Manufactured at Benares.
Price.—£46 4*s.*
Observations.—Diagonal stripes; alternately a silver running ornament, on a gold ground outlined in black, red, green, purple, and pale blue; and an intermediate stripe, with foliage in red, purple, dark green, pale green, pale pink, and pale blue, on gold ground. The silver ornament on the gold ground is beautifully distributed; and the patterns so arranged, that lines of colour range horizontally, while they follow in succession down the diagonal stripe; thus the tendency of the eye to run in one direction, by following the lines of the diagonal stripe, is corrected by the horizontal arrangement of the colours; and a perfect bloominess and harmony result.

W 22.—KINKHOB BUENGUNEE, or PURPLE KINKHOB.

Manufactured at Benares.
Price.—£38 10*s.*
Observations.—Gold running ornament in stripes, on ground of orange red, pink, and pale pink, pale green and dark green, pale blue and dark blue, on a general purple ground. The general effect most gorgeous and full of harmony; and is very instructive in showing the way this effect is produced.—The colours of the grounds of the leaves are arranged in the following order:—

Light pink	Dark green	Dark pink	Light green
Dark blue	Light pink	Dark green	Dark pink
Dark pink	Dark blue	Light pink	Dark green
Light blue	Dark pink	Dark blue	Light pink
Orange red	Light blue	Dark pink	Dark blue
Dark green	Orange red	Light blue	Dark pink
Dark pink	Dark green	Orange red	Light blue
Dark blue	Dark pink	Dark green	Orange red
Dark pink	Dark blue	Dark pink	Dark green
Light blue	Dark pink	Dark blue	Dark pink
Orange red	Light blue	Dark pink	Dark blue
Light green	Orange red	Light blue	Dark pink
Dark pink	Light green	Orange red	Light blue
Dark green	Dark pink	Light green	Orange red
Light pink	Dark green	Dark pink	Light green

Thus we have a succession of harmonies in each direction; both horizontally, vertically, and diagonally.—The width of the ornamental stripe, compared with the plain ground, is as 14 to 6, *i.e.* each stripe is separated from the next by 3-14ths of the stripe.

W 23.—KINKHOB BEYLA, or ORNAMENTAL KINKHOB.

Manufactured at Benares.
Price.—£32.
Observations.—Selected for the harmonious arrangement of a variety of colours interwoven with gold; the pattern, although slightly crowded by the weaving, very elegant; and the principle of the continuity of the leading lines from which the flowers spring, may readily be traced.

W 24.—ROOMAL CHARBAGH, or SQUARE HANDKERCHIEF.

Manufactured at Benares.
Price.—£19 16*s.*
Observations.—This Scarf is divided into four parts; though not a very desirable arrangement, the colours of the juxtaposed grounds are so well chosen that it may be pardoned; besides, these shawls in use would probably be rolled up as head dresses, when the change in colour would add to the effect. The distribution of the flowers on the ground is well balanced. The general border is defective in arrangement; and the palmettes at the angles seem out of place, and unworthy of the other portions of the scarf. Altogether this is not so perfect a work as most of the others: but was selected for the tasteful arrangement of the colours.

W 25.—DOPUTTA PETAMBAREE, or COLOURED SCARF (Worn by Men).

Manufactured at Benares.
Price.—£52.
Observations.—Magnificent Scarf, with pale blue centre and crimson border. The broad border at the ends of this scarf is made up of pal-

mettes, and conventional representations of birds and beasts in gold; the individual forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is most impressive. We may here remark how, on the more delicate ground of the centre, the masses of gold are much smaller and more divided than on the stronger red of the border. The gold ornament on the red border at the sides is most flowing and graceful: the introduction of the green fillets is of great value.

W 26.—PETHUMBUR KIRMEZ, or CRIMSON SCARF (WORN BY MEN).

Manufactured at Benares.
Price.—£22.
Observations.—Crimson Scarf, with elaborate border in gold; and centre, with gold birds on a crimson ground. The border very elaborate; but the massiveness of the gold well relieved by the diaper: it is worthy of remark how the transition from the rich gold border to the thinly ornamented ground, is managed by an intermediate band of gold ornaments on the red ground.

W 27.—PETHUMBUR ZURD, or YELLOW DHOTEE or LOIN CLOTH (WORN BY MEN IN MOURNING OR AT MEALS).

Manufactured at Benares.
Price.—£16.
Observations.—Scarf, with plain yellow centre, and crimson border, with gold ornaments. The colour of the ground is well selected to balance the plain tint; the ornaments in gold on the border most graceful and perfect in drawing and composition: we may here observe the brilliant effect produced by the introduction of the green fillets; and further, the advantage of the gold ornament on the margin of the yellow ground, as leading the eye into the yellow, and preventing any abrupt transition from the border to the body of the scarf.

W 28.—ROOMAL ARI BEL, or CHEQUERED STRIPED HANDKERCHIEF.

Manufactured at Benares.
Price.—£34 2*s.*
Observations.—The filling in of this Scarf is divided by three bands, red, blue, and yellow; on which are ornaments in stripes of gold, silver, and blue, on the red band; gold, silver, and red, on the blue band; and gold, silver, and red, on the yellow band; with corners and centre ornaments of silver on gold ground. The band with the blue, silver, and gold upon it is the most perfect; the other two bands harmonize imperfectly with it, and the corners and centre are quite unworthy of the rest; but the general border which surrounds the whole is most charming; the red border with gold between the two narrow green borders with the silver and gold wave diaper, which terminates the whole, most perfect.

W 29, W 30, W 31, W 32, W 33, W 34, W 35, W 36.—FOUR PIECES OF COTTON AND FOUR BAGS.

Manufactured at Assam.
Price.—£1 16*s.* at public sale.
Observation.—Examples of the good taste and harmony of colour exhibited even in the commonest works of the Eastern nations.

W 37, W 38, W 39.—THREE PIECES OF MUSLIN, PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Price.—10*s.* each.
Observations.—Well distributed diapers. The proportion of gold to ground beautifully felt.

W 40, W 41, W 42.—THREE PIECES OF PRINTED CHINTZ.

Manufactured at Jeypore, in Rajpootana.
Price.—£1 1*s.* each.
Observation.—Remarkable for grace of form and happy proportion of the ornament to the ground.

W 43, W 44, W 45, W 46, W 47, W 48.—FIVE PIECES OF PRINTED CHINTZ, AND ONE PIECE OF MUSLIN.

Price.—£5 at public sale.
Observation.—Good illustrations of colour.

W 49, W 50.—TWO PRINTED MUSLIN SCARVES.

Manufactured at Kotah, in Rajpootana.
Price.—£1 each.
Observations.—The centre sprigs and flowers well distributed; the dull green of the leaves, leading the eye beautifully into the white ground. Had the green been stronger the effect of the whole would have been spoilt. The general border of the scarf end rather coarse, and the broad band of gold (in W 50) rather abrupt.

W 51.—MUSLIN SCARF PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Price.—£1.
Observations.—Well distributed gold pattern on purple ground; the palmettes in the border very graceful.

W 52.—SILK KINKHOB, or WAISTBAND.

Manufactured at Hyderabad.
Price.—£1.
Observations.—Selected for the geometrical arrangement of small flowers, in green and gold, on a red ground; remarkable for the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground overpowering the flowers; and we may further see the value of the thin outline of greenish-yellow silk, which separates the green leaves from the red ground; thus preventing a harsh or cutting contrast.

W 53, W 54.—TWO SILK PIECES.

Manufactured at Hyderabad.
Price.—£2 10*s.* each.
Observations.—(W 53) Stripes in gold colour and green, alternately with stripes of ornament; the green edging surrounding the yellow band useful in confining the eye to the elaborate ornamental border on either side: the harshness of the contrast well broken by the gold colour; and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect. (W 54) Gold flowers on a red ground. As we have here no

plain band as in the last example, but in the intermediate band, flowers on an open ground, the introduction of the green is unnecessary, distinctness being obtained without it.

W 55.—GOLD AND SILVER BROCADE.

Manufactured at the Malay Peninsular.
Price.—£8.
Observations.—Gold ornaments on a moroon coloured silk ground. The arrangement of the border very perfect and well distributed; the diaper on the centre, with purple, white, and yellow silk on the moroon ground, heightened with gold, very well balanced and effective.

W 56.—GOLD AND SILVER BROCADE.

Manufactured at the Malay Peninsular.
Price.—£3.
Observation.—The gold well distributed on the red ground.

W 57, W 58.—BODICE, EMBROIDERED SATIN; AND BODICE, EMBROIDERED MUSLIN.

Manufactured at Cutch.
Price.—£1 15*s.* at public sale.
Observation.—The muslin suggestive to lace designers.

W 59.—SATIN AMBER COLOURED EMBROIDERED.

Manufactured at Cutch.
Price.—£3 13*s.* 6*d.* at public sale.
Observation.—Excellent study for arrangement of colour in the several ornaments, and in the border.

W 60, W 61, W 62.—THREE EMBROIDERED APRONS.

Manufactured at Cutch.
Price.—£3 each.
Observation.—Graceful lines, well-balanced masses, and harmonious colours.

W 63, W 64, W 65, W 66.—FOUR EMBROIDERED SATIN DRESSES WORN BY PARSEE CHILDREN.

Price.—W 63, £2; W 64, £2; W 65, £1 17*s.* 6*d.*; and W 66, £1 15*s.* at public sale.
Observation.—Good specimens of embroidery.

W 67, W 68.—TWO EMBROIDERED HOOKAH CARPETS.

Manufactured at Jatta, in Sindh.
Price.—£3 each.
Observations.—General arrangement graceful; but the colours rather harshly contrasted; the gold outline surrounding every part of great value in diminishing this.

W. 69.—EMBROIDERED TABLE COVER.

Manufactured at Jatta, in Sindh.
Price.—£15.
Observations.—The separate portions very elegant in design, but the whole not well combined. The transition from the ornamental portions

to the black ground particularly abrupt; the centre especially very defective in arrangement.

W 70.—CHINA SILK SCARF.

Price.—18*s.* at public sale.
Observation.—A study for quiet richness of colour.

W 71.—CHINA SILK SCARF, WORKED IN GOLD.

Price.—£1 at public sale.
Observation.—The ornament well balanced and equally distributed.

W 72.—CRIMSON BODINET SCARF, EMBROIDERED.

Manufactured at Delhi.
Price.—£5.
Observations.—Graceful arrangement of conventional foliage; the colours in the several leaves and flowers well contrasted; the general edging of gold and yellow silk, outlining the whole, most valuable.

W 73.—GOLD EMBROIDERED SCARF.

Manufactured at Delhi.
Price.—£7 14*s.*
Observations.—Elegant conventional ornament, beautifully embroidered. The blue, red, and green bands in the border, most harmonious in juxtaposition. The open character of the embroidery, which allows the ground to appear through, is most judicious in the treatment.

W 74, W 75, W 76, W 77, W 78.—FOUR CHINTZ SHAWLS and HANDKERCHIEF.

Price.—£3 13*s.* 6*d.* at public sale.
Observations.—These articles afford suggestions from their quiet graceful simplicity. The distribution of the quantities in the forms and colours is admirable.

Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"In designing for garment fabrics, it will generally be found that the simplest patterns are in the best taste. The efforts, however, both of designers and manufacturers, have been too often directed to difficulty and complication, rather than to produce the greatest effect with the least possible means. Thus we find the number of blocks used in printing any pattern, or of colours in weaving, or the number of cards required to produce a certain design, dwelt upon, rather than the excellence of the design itself, and gaudiness and ugliness are esteemed, if expensive and troublesome in production, rather than beautiful simplicity. As simplicity is one of the first constituents of beauty, it will often happen that simple patterns are far the most beautiful, and that one printing, or weaving in one colour, is in good taste, while every multiplied difficulty becomes further removed from it. It has before been said, that calling undue attention to the ornament is a great error in designing for garment fabrics: there needs, in the larger masses of the dress, a sense of what a painter calls *breadth* or repose, which is only attainable by great simplicity, by flat or diapered treatments of small forms, by uncontrasted light and dark, and delicate tints of colour: those difficult patterns of many parts are too apt to offend against the above requirements, and to cause the figure to stare upon the ground and attract attention to itself, to the destruction of the true decoration of such fabrics."

W 79.—CASHMERE SHAWL.

Manufactured at Cashmere.
Price.—£55.
Observations.—In this Shawl may be studied the peculiar characteristics of design which pervade this class of shawls: the greatest variety of colours are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself covered in every part: but nowhere does a spot of colour appear as an accident; every leaf can be traced to a parent stem; every leaf, however small, is surrounded by an outline of an intermediate colour between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls. The general forms, however, are not good, and, but for the quiet and harmonious treatment of the colouring, would be unbearable.

W 80.—SPECIMENS OF CASHMERE NEEDLE WORK.

Manufactured at Lahore.
Price.—£4 2*s.* 6*d.* at public sale.
Observation.—Good specimen of embroidery by hand, and very harmonious in colour.

W 81, W 82, W 83, W 84.—FOUR PIECES OF FIGURED WHITE MUSLIN.

Manufactured at Dacca.
Price.—W 81, £5 12*s.*; W 82, £5 10*s.*; W 83, £5 15*s.*; W 84, £7 3*s.*
Observation.—Remarkable for the elegance of the flowers, and happy distribution and proportion of forms to spaces.

W 85, W 86, W 87, W 88, W 89.—FIGURED MUSLIN SCARVES.

Manufactured at Dacca.
Price.—W 85, £1 5*s.*; W 86, £1 5*s.*; W 87, £1 2*s.*; W 88, £1 2*s.*; W 89, £1 2*s.*
Observations.—The graceful flowing lines of the foliage in the Scarf ends and borders, with the general massing of the flowers, and the elegantly proportioned filling-in of the ornaments well worthy of study.

W 90.—FIFTY PIECES OF RIBBONS OR EDGINGS FOR SARREES.

Manufactured at Aurungabad and Ahmedabad.
Price.—£12.
Observations.—Remarkable for the general harmony of colour and beauty of the several patterns, and general applicability to their purpose, and may be contrasted with advantage with the modern practice of using for ribbons groups of flowers, which, however beautiful as copies from nature, are totally inapplicable to their purpose.

W 91.—BEETLE-WING INSERTION.

Manufactured at Aurungabad.
Price.—£1.
Observations.—Graceful flowing pattern in gold, on silver ground; the leaves of green and ruby well balanced; the gold edging round the leaves adding much to the general brilliancy of effect.

W 92.—PIECE OF SILVER TISSUE WITH BEETLE WING INSERTION.

Price.—£2 12*s.* 6*d.* at public sale.

Observation.—Remarkable as showing how even tinsel may become rich and decorative by proper treatment.

W 93.—PURDAH OR SCREEN FOR AN AUDIENCE HALL, WORKED IN SILK.

Manufactured at Mooltan.

Price.—£25.

Observations.—Very beautiful in form, and harmonious in the colouring; the white edging round the blue, and the yellow edging round the green, of great service; the black also introduced on the blue, and in the centre, flowers, of great importance to the general effect.

W 94.—LARGE PRINTED FLOOR COVER.

Manufactured at Ahmedabad.

Price.—£5 10*s.*

Observations.—Selected as an example of a quiet, inoffensive treatment of ornament in a cheap and common material. The general forms, though not particularly graceful, are yet well distributed, and the whole when seen together are not inharmonious; the importance of the outline to the several forms and ornaments can here be well studied. The introduction of the black is very useful in harmonizing the various low toned colours employed, whilst the white flowers spread over it relieve it from dulness. The border in brown, with a dark outline, well drawn and massed.

W 95.—SILK CARPET, MANUFACTURED AT CASHMERE.

Price.—£30 9*s.*

Observations.—The present is an illustration of quiet richness; the harmony of the colours is excellent. Upon the subject of carpets, Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks :—

"A most careful examination has confirmed a strong feeling as to the great superiority of the designs of Indian and Turkish carpets, both in the arrangement and general tone and harmony of the colours, and the flat treatment and geometrical distribution of form. The Turkish carpets are generally designed with a *flat* border of flowers of the natural size, and with a centre of larger forms conventionalized, in some cases even to the extent of obscuring the forms, —a fault to be avoided. The colours are negative shades of a medium, or half-tint, as to light and dark, tending rather to dark, with scarcely any contrast, and therefore a little sombre in character. Three hues predominate and largely pervade the surface, namely, green, red, and blue; these are not pure, but negative, so that the general effect is cool, yet rich and full in colour. The colours, instead of cutting upon each other, are mostly bordered with black, the blue has a slight tendency to purple, and a few orange spots enhance and enliven the effect. The distribution of colour in these fabrics is far simpler than in those from India, which last have sometimes a tendency to foxiness, from a larger admission of warm neutrals, as brown and brown purple; they also admit of a much greater variety of colours than the Turkish. The colour of the Indian carpets, however, is so evenly distributed, and each tint so well balanced with its complementary and harmonizing hue, that the general effect is rich and agreeable; the hues all tend to a dark middle tint in scale, and white and yellow are sparingly introduced to define the geometrical arrangement of the forms, such arrangement being the sound basis of all Eastern ornament. The illustration given in fig. 1, plate 1 (see W 97), is from an Indian rug, and will illustrate the various principles and the tone of colour contended for. A

large silken carpet and a smaller one, (the present specimen,) exhibited by the Honourable the East India Company, are fine examples of the skill and taste which are evidently traditional in the Indian races."

W 96.—LARGE WOOL RUG.

Manufactured at Ellore.
Price.—£9 9*s.*
Observations.—See W 95.

W 97.—LARGE WOOL RUG.

Price.—£5.
Observations.—See W 95.

W 98.—LARGE WOOL RUG.

Price.—£4 15*s.*
Observations.—See W 95.

W 99.—RUG, SILK AND COTTON PILE.

Manufactured at Madras.
Price.—£5 5*s.*
Observations.—See W 95.

W 100.—WHITE TUNISIAN BERNOOS.

Price.—£5.

W 101.—WHITE TUNISIAN DRESS.

Price.—£4.

W 102.—BLUE AND WHITE SCARF.

Price.—£1 10*s.*

W 103.—BLUE AND YELLOW HANDKERCHIEF.

Price.—10*s.*

W 104.—LARGE COLOURED WRAPPER.

Price.—£5.

W 105.—LARGE GREY WRAPPER.

Price.—£5.

W 106, W 107, W 108.—THREE PIECES OF CARPET.

Price.—£1 2*s.*
Observations.—These articles have been selected as useful for the Student in arranging draperies, and also as exhibiting the good taste and true principles which are found even in the humblest works of the Arab tribes.

W 109.—EMBROIDERED SILK SCARF.

Price.—£12.

W 110.—EMBROIDERED SILK SCARF.

Price.—£6.

W 111.—SILK SCARF EMBROIDERED WITH GOLD.

Price.—£10.

W 112.—SILK SCARF EMBROIDERED WITH GOLD.

Price.—£10.

W 113.—SILK SCARF EMBROIDERED WITH GOLD.
Price.—£7.

W 114.—SILK SCARF EMBROIDERED WITH GOLD.
Price.—£6.
Manufactured in Tunis.
Observations.—Remarkable as good illustrations of the use of gold; also for the forms of ornamentation, well adapted for the working of the loom, in their lines and elongations; and for the happy distribution of form and general harmony of colour.

W 115.—CARPET FOR HALLS OR STAIRS.
Manufactured in Turkey.
Price.—£10 10*s.*
Observations.—Remarkable for the harmonious combination of colours, and happy arrangement of conventional forms: best exhibiting the treatment proper for carpets, which, serving as a background for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet designs.

W 116.—EMBROIDERED TOWEL.
Manufactured in Turkey.
Price.—£10.
Observations.—Very elegant in the arrangement of the general form, and harmonious in the colouring: it is also an interesting example of the conventionalizing of natural forms.

W 117.—CHAIR COVER.
Manufactured in Turkey.
Price.—£3 13*s.* 6*d.*
Observation.—Well distributed diaper.

W 118.—EMBROIDERED SHAWL.
Manufactured in Turkey.
Price.—£3 10*s.*
Observation.—Specimen of ornament by hand embroidery, and of ornament woven in the loom.

W 119.—EMBROIDERED SCARF.
Manufactured in Turkey.
Price.—£3.
Observations.—Example of Turkish embroidery rather inclining to European treatment.

W 120.—SHAWL.
Manufactured by Duché Ainé et Cie, 1, Rue des Petits Pères, Paris.
Price.—£60.
Observations.—This Shawl is said to be the most perfect specimen of shawl weaving as yet produced; there are 110 threads to the "centimetre" in the weft, and 210 in the warp: the arrangement of the colours is harmonious, but the general arrangement of the pattern seems hardly worthy of so much labour. It is arranged on the principle of the Cashmere shawls; but it is a question how far the admiration of these latter be not an object of fashion; for it is clear that the end obtained, namely,

perfect blending of colours and harmonious effect, might equally well be produced with a more perfect arrangement of forms.

W 121, W 122.—AXMINSTER CARPET, OF TURKISH DESIGN; AND MASULIPATAM STAIR CARPET.

Manufactured by WATSON, BELL, and Co., 35 and 36, Old Bond Street, London.

Material.—Woollen Yarn, and Linen.

Price.—£34 13*s.*, and £1 10*s.* 4*d.*

Peculiarities of Manufacture.—"The Axminster Carpet affords facility "for the change of colours or design, inasmuch as the threads are worked "with the fingers and tied through the back, so as to form a solid fabric; "the quality is varied according to the materials used, and the fineness "of the stitch employed. The Masulipatam Stair Carpet is made pre- "cisely upon the same principle as the Axminster carpets, but much finer "and closer in the stitch. During the Great Exhibition, public attention "was directed to this particular kind of carpets, in respect of the harmony "of their colouring and their adaptation for general purposes. As re- "gards price, they are cheaper than the Axminster. By the employment "of native agency, which has been secured by the importers, the greatest "facility is rendered for procuring a constant supply, of any size, to special "order; a change also can be effected in the colouring, so that they may "be adapted to any kind of decorations."—*Watson, Bell, and Co.*

Observations.—Remarkable as examples of carpeting designed on the true oriental principle of a flat ground, relieved by harmoniously coloured enrichments; without any attempt at false shadows or imitations of relief.

W 123.—KIDDERMINSTER CARPET.

Price.—4*s.* 6*d.*, purchased from J. G. CRACE.

Observation.—Remarkable as an example of the flat treatment of ornament, well distributed.

W 124, W 125, W 126.—THREE PIECES OF OLD VENETIAN EMBROIDERY.

Observations.—Examples of graceful rénaissance, forms and flat treatment suitable to hangings.

W 127, W 128.—TWO SPECIMENS OF MODERN HONITON LACE.

Worked and presented by E. DARVALL and Co.

Peculiarities of Manufacture.—"The lace trade must have been for a "long time a staple manufacture here, and I apprehend was made on "pillows with bobbins as at present; it is termed by old writers 'the Bone "Lace:' and Fosbrooke, the author of the 'Antiquities of England,' says, "'The bone lace is thread lace and certainly not a modern manufacture, "and it is called bone lace from the bobbins with which it is worked "being made of bone.' In confirmation of Mr. Fosbrooke's opinion as "to the antiquity and importance of the lace trade I find that in the latter "end of the reign of Edward IV. (1482), and the first year of Richard III. "(1484), Acts of Parliament were passed prohibiting the importation of "foreign laces into this country. Miss Strickland, in the 'Lives of the "Queens of England,' mentions that Margaret of Anjou, the warlike wife "of Henry VI., who reigned from 1443 to 1460, was assiduous in trying "to turn the attention of the people of England to commerce and manu- "factures, especially those of woollen and silk. I date the increase and "improvement of the manufactures from the immigration of the Protes-

" tants from the Low Countries at the time of the persecutions there by the " Duke of Alva, the Governor under Philip II. of Spain, about the year " 1560, and of the French Protestants at a later period after the revocation " of the Edict of Nantz by Louis XIV. in the year 1685, who carried " their riches and their manufacturing industry into England and other " lands. Previous to the immigration from the Low Countries I apprehend " the manufacture of lace in England was from silk or coarse thread, but " that the Flanders men brought over the finer threads which were spun " there from their flax, and thus the laces of England rivalled those of " Meclin, of Valenciennes, and Brussels. It must have flourished in " Honiton about the sixteenth century, as James Rodge, who died in the " year 1617 (fifteenth year of the reign of James I.), and whose tomb is " in our churchyard, is called there a bone lace seller; he must have " been a man of substance who had grown rich in his business, as he is " recorded to have given 100*l.* to the poor of Honiton."—*E. Darvall and Co.*

W 129.—OLD POINT BRUSSELS LACE.

Presented by Mrs. Henry Byng.

DIVISION II.—METAL WORK.

ENAMELS ON METAL AND JEWELLERY, &c.

(All Works classed under Metal Work are referred to by the letter "M" before the Numbers.)

M 1.—DAGGER, WITH ENAMELLED SHEATH AND HANDLE.

Manufactured at Scinde.
Price.—£20.
Observations.—The general form of this Sheath will furnish a perfect illustration of the principle ever adopted by Eastern nations of always decorating their construction, and never constructing decoration. There is not a line upon this which could be omitted with advantage. We see how the position of the back edge of the knife within, is appropriately recognized externally by the band; while the ornaments on either side meet on a line over the cutting edge. The rings round the handle are admirably adapted for affording a firm hold in the use of this dangerous weapon. The ornaments are very elegant in design, and the whole effect very brilliant; but it suffers a little from the absence of ruby colour, which would have made it more harmonious.

M 2.—THULWAR OR SWORD, WITH ENAMELLED HILT, POINT, AND SCABBARD.

Manufactured at Kotah, in Rajpootana.
Price.—£52 10*s.*
Observations.—Most perfect in design, arrangement of form, and harmony of colour: we may here see an example of that happy art to which Eastern nations have arrived by centuries of refined study and experience of adapting the ornament so perfectly to the form or space to be ornamented: this is seen beautifully at the point, at the hilt, and the scabbard. The lines of the ornament are introduced so perfectly that they seem to suggest the general form, rather than to have been suggested by it. (*See* M 7.)

M 3.—THULWAR OR SWORD, WITH ARMLET INLAID WITH GOLD.

Manufactured at Hyderabad.
Price.—£10.
Observations.—Parts of the ornamentation very elegant, but a little want of scale between the border and the dolphins ornamenting the centre; this was in some measure less apparent when the scales on the fish were perfect, now partly effaced. The two conditions under which this is now seen, furnish a good lesson of the use of detail in diminishing the prominence of one portion of ornament over another, when from accidental circumstances it may happen to be in excess.

M 4, M 5.—TWO SWORD HANDLES, INLAID WITH GOLD.

Manufactured at Touk.
Price.—£6 5*s.*, and £4., at public sale.

Observations.—(M 4). The general form first divided into spaces, which are then filled in with ornament, very varied, graceful, and admirably distributed.

M 6.—LASCARREE OR WAR SPEAR, WITH PAINTED STAFF, AND GOLD HEAD.

Manufactured at Lahore.
Price.—£5.
Observations.—The painted ornament on the Staff very well distributed, and the green well balanced by the gold. The moulded forms and the indented pattern on the spear head most appropriate.

M 7.—A SHIELD, OF BUFFALO HIDE, WITH ENAMELLED BOSSES.

Manufactured at Kotah, in Rajpootana.
Price.—£20.
Observations.—The bosses on this Shield most elegant in form and most harmonious in colour; the value of the white in intensifying the colour of the crimson flowers is well felt. The gold ornament painted on the shield itself, though designed on correct principles, is out of scale with the bosses, and altogether not in accordance with them. (*See* M 2.)

M 8.—SHIELD AND FOUR PLATES OF ARMOUR, INLAID WITH GOLD.

Manufactured at Putteala.
Price.—£48.
Observations.—The patterns well distributed, in perfect scale with the objects decorated, and elegant in composition.

M 9, M 10.—COAT OF MAIL, HELMET, AND PLUMES.

Manufactured at Lahore.
Price.—£26 5*s.* at public sale.
Observation.—Purchased for their picturesque utility to the decorative painter. (*See* V 9.)

M 11.—BUNGAREE OR BRACELET, ENAMELLED, AND SET WITH DIAMONDS AND RUBIES.

Manufactured at Dholepore, in Rajpootana.
Price.—£26.
Observations.—This Bracelet is rather violent in its contrasts of colour; but remarkable chiefly as showing that even in the setting of their jewels they never failed to carry out an idea. The rubies and diamonds are so combined in the setting as to represent flowers, buds, and leaves on the stalk, springing right and left from the rose in the centre. The arrangement of the enamelled birds and flowers on the inner surface is playful and elegant, and of admirable workmanship.

M 12.—BUNGAREE OR BRACELET, ENAMELLED, AND SET WITH DIAMONDS.

Manufactured at Dholepore, in Rajpootana.
Price.—£18.
Observations.—The arrangement and setting of the diamonds very elegant; and the blue just the colour which would best set off the

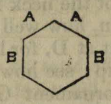
brilliancy of the diamonds. In the enamelled pattern on the inside surface the red is rather in excess by reason of the faint colour of the green.

M 13.—BRACELET, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Price.—£6 6*s.*
Observations.—This elegant ornament, in which blue, green, silver, and gold, are nicely contrasted, recalls somewhat the necklaces of the ancient Egyptians. The arrangement of the forms is most playful; and the position of the pendant drops, alternating with the lines of the ornament within the bands, so as to avoid any direct line running out of the subject, most judicious.

M 14.—ANKLET, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Price.—£4 12*s.*
Observations.—The ornaments on this Anklet are well adapted to the different surfaces, the ornament on A being well adapted in its main lines to develope length on the surface; while the direction of the ornaments on the surfaces B B, is the best that could be employed for leading the eye



onwards from the edge; the bands encircling the anklet on either side are prettily ornamented with lines best calculated to aid the effect; whilst the ornament beyond leads the eye gradually into the portion of plain gold, the gold ornament consisting of two serpents' heads endeavouring to catch swans floating on water; had they been better executed, the whole would have been much more elegant.

M 15.—DHALEE, OR GOLD NECKLACE.

Manufactured at Tenasserim.
Price.—£14.
Observations.—The way in which the forms are here massed, gradually diminishing in bulk from the inner ring to the extremities, is well worthy of study; the variety of line produced by the position of the several forms; the judicious amount of relief in each, with the elegance of the forms themselves, render this Necklace a most perfect work.

M 16.—GOLD NECKLACE.

Manufactured at Calicut.
Price.—£30.
Observations.—This Necklace, though very beautiful, is much less perfect than the last; there is much less design in it; it is more a repetition of the same forms, and therefore more monotonous; it is formed on the opposite principle to the last, the lines radiating from the centre, and the forms getting larger towards the margin; but this is judiciously corrected by the pattern being more open towards the extremities.

M 17.—GOLD NECKLACE, DIAMOND CUT.

Manufactured at Calcutta.
Price.—£4.

Observations.—In this elegant Necklace we see the advantage of confining the bright parts to the diamond cut surfaces, which, by contrast with the dead parts of the gilding, are rendered much more brilliant; the form of the ornament is very elegant.

M 18.—CUP, COVER, AND PLATE, SILVER GILT.

Manufactured at Hyderabad.
Price.—£10.
Observations.—The general effect of this Cup agreeable, and elegant in form; remarkable from the simple means by which the general effect is produced, namely, the repetition of very simple elementary forms.

M 19.—CUP AND COVER, SILVER ENAMELLED.

Manufactured at Lahore.
Price.—£7.
Observations.—This small Cup will, in itself, furnish a most perfect illustration of the principles of ornamentation. See how each line is exactly what it should be, to give value to the surface on which it is placed, and to assist in the development of the form; see how the ornament at A adapts itself to the spreading form of the lip of the cup; see how the main portion of the neck is defined by the ornament B: see, again, how well adapted are the lines of the ornament at D, for leading the eye down the swell of the cup; see how well the swell has been treated by the ornament G; how well the lines of the ornament help to carry the eye round it horizontally: how perfect, again, are the proportions to it of the narrow bands F F, and how the eye is led downward by the ornament H, to the judiciously arranged ornament at the foot, K: the lid of the cup is also equally well studied. The execution of this work, unfortunately, is rather coarse, and the colours are ill balanced; it would otherwise have been a most perfect work.

M 20.—DRINKING CUP, SILVER-GILT AND ENAMELLED.

Manufactured at Kangra.
Price.—£4 4*s.*
Observations.—The ornaments in this Cup are well arranged, and nicely distributed; but the colour is imperfect, requiring purple to well balance the green.

M 21.—ROSE WATER BOTTLE, ENAMELLED.

Manufactured at Dholepore, in Rajpootana.
Price.—£10.
Observations.—The general form of this Rosewater Bottle very elegant and suggestive; we have the root, the bulb, the stalk, and the flower, conventionalized, sufficiently near to suggest an image to the mind, yet in no way attempting to imitate nature. The ornaments are well adapted to the forms decorated; and the blue, purple, green, and gold, most harmoniously combined.

M 22.—SPICE BOX, ENAMELLED.

Manufactured at Dholepore, in Rajpootana.
Price.—£31.

Observations.—This elegant article is worthy of study, from the simple yet charming arrangement of the several parts, each most appropriate to its office. How prettily are the boxes arranged round the centre, independent of the feet! how simple, yet how perfect the way in which the lids are closed,—how suggestive the handle with its budding gems,—how perfect the harmony of the colouring, the blue balancing the gold, and the purple contrasting with the green! Although the workmanship is less perfect than it might be, yet who would not sacrifice this perfection to obtain the exquisite art-feeling which pervades the whole?

M 23.—PAUN AND SUPARREE, OR BEETUL LEAF AND BEETUL NUT BOX, IN SILVER, PARTLY GILT.

Manufactured at Ulwar, in Rajpootana.

Price.—£6 10*s.*

Observations.—The general form of this Box is rather a conceit, a very unusual treatment in oriental works; but it is remarkable for the elegance of the pierced work, and due subordination of the several ornaments to each other; it has, however, in several parts, a touch of Europeanism about it.

M 24.—PAUN AND SUPARREE BOX, SILVER OPEN WORK.

Manufactured at Mirzapore.

Price.—£4 10*s.*

Observations.—This trifle may be studied, as showing how charmingly the constructive arrangement is decorated, each general form divided by main lines: and these again filled in with other divisions and patterns, producing an even tint over the whole, without confusion: every line has a meaning; every bud and stalk traced to its parent stem.

M 25, M 26, M 27, M 28, M 29.—FIVE HOOKAH BOTTOMS.

Price.—£2 10*s.* each.

M 30, M 31, M 32, M 33, M 34.—FIVE HOOKAH BOTTOMS, SMALLER.

Price.—£1 each.

M 35, M 36.—WATER BOTTLE AND BASIN.

Price.—£4.

M 37.—WATER BOTTLE.

Price.—£2.

M 38.—CUP.

Price.—£1.

M 39.—PLATE.

Price.—15*s.*

M 40.—SPITTOON.

Price.—£1 10*s.*

M 41.—SPITTOON.

Price.—£1.

M 42.—CUP AND COVER.

Price.—£1.

M 43.—SMALL BOX.

Price.—10*s.*

M 44.—PEWTER CUP.

Price.—15*s.*

Manufactured at Hyderabad.

Observations.—This collection is remarkable for general grace of outline; the happy scale of ornaments decorating the surfaces; the appropriateness of each particular ornament to the position it occupies; and, lastly, for the beauty of the ornaments themselves. In M 25 we see the way in which the eye is led into the plain black surface, by the open ornament on the upper and lower portion of the bell; and, immediately above it, how the small flower running to the left corrects the effect of the ornament above it running in the opposite direction. It is strange how rarely we see this very obvious rule attended to in modern works; yet amongst the designs of Eastern nations we never find it neglected.

M 45.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver.
Price.—£36.
Observations.—This work is especially remarkable for the poetic treatment of the subject, and the spirited execution. The general form is elegant, and the ornaments are well distributed.

M 46.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver, set with Jewels.
Price.—£36.
Observations.—Notwithstanding the general form is too architectural for a work of ornament, and many portions are out of scale: it may be studied with advantage, as a good example of surface decoration. The execution, also, is very perfect.

M 47.—CASKET, WITH BAS RELIEF OF THE SEASONS ON THE LID.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Oxydized Silver.
Price.—£28.
Observations.—Remarkable as an illustration of *repoussé* work; and as a good specimen of chasing: also, for the variety and judicious arrangement of the ornaments on the surface, and their subordination to the construction. The feet not recommended.

M 48.—CASKET.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Silver, parcel-gilt.
Price.—£10.
Observations.—Remarkable for the graceful arrangement of the ornament, and the flat treatment of the surface. A good specimen of chasing. The form not commendable.

M 49.—CUP, WITH LIGHT METAL STAND.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Agate, Crystal, and Gold.
Price.—£60.
Observations.—Remarkable for the proper use of the metal, illustrated in its lightness; for the appropriate introduction of the bulb of crystal, and the enamelling.

M 50.—HUNTING KNIFE, REPRESENTING THE LEGEND OF ST. HUBERT. *Style of the 13th century.*

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Material.—Silver and Bronze, parcel-gilt.

Price.—£200.

Peculiarities of Manufacture.—"This magnificent Knife is composed " from the legend of St. Hubert. The figure, in 'ronde bosse,' surrounded " by the hounds, forms the handle. The mouth of the sheath is orna- " mented with a large bas-relief, representing the moment when the hunt " is interrupted by the vision of St. Hubert; that is, the apparition of the " cross on the stag's head. The rich ornamentation and figures were " first composed and modelled in wax; then sculptured in plaster; and " finally moulded in metal and chiseled. The blade is of the finest steel, " forged with steel hammers, and the moulding creased or hollowed by " the hand with a graver. This knife is the original."—*Marrel Frères.*

"The Jury would further mention a very beautiful silver Hunting Knife, the hilt of which represents St. Hubert standing within a niche: the cross is ornamented with a fox at bay, defending itself against several dogs: upon the chape of the sheath is a handsome bas-relief, representing the conversion of St. Hubert; and lower down is a hunting trophy. The execution of this Hunting Knife leaves nothing to be desired."—*Jurors Report on the 23d Class of the Exhibition of* 1851.

Observations.—Remarkable for the fine art workmanship throughout; the arrangement of the form, duly considered with regard to utility; knowledge and feeling in the modelling; good chasing, and a general poetical feeling well worthy of study.

M 51.—VENETIAN VASE.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Materials.—Silver Gilt and Blue Enamel.

Price.—£100.

Peculiarities of Manufacture.—"The body of this Vase is embossed by " hand; the arabesques creased or hollowed by the graver, and then filled " with enamel, and vitrified in a moufle or furnace, used for the purpose. " The figures in round bosse, and bas-reliefs, are moulded from models " prepared in wax; they are then chiseled, and afterwards fixed in the " different compartments prepared to receive them. The stones are " grenats. This vase is the original."—*Marrel Frères.*

Observations.—Very elegant and playful in the general form, and well executed; the enamelled ornamentation, though rather thin in character, and in parts not well distributed, is beautifully drawn.

M 52.—SILVER CUP. *Renaissance Style.*

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.

Materials.—Silver, parcel-gilt, with rubies, emeralds, grenats, and turquoises.

Price.—£72.

Peculiarities of Manufacture.—"The body of this cup was embossed " on a lathe. The cover is ornamented with small figures, playing with " musical instruments. These figures, as well as the medallions, were " moulded in silver from wax models, and then soldered into the respec- " tive compartments prepared to receive them. They were afterwards " chiseled and finished. The ornamentation is embossed and chased by " hand."—*Marrel Frères.*

Observation.—Selected for general grace of outline and fine art workmanship; also as an illustration of *repoussé* work.

M 53.—SNUFF BOX.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Silver, parcel-gilt.
Price.—£24.
Peculiarities of Manufacture.—"This elaborately ornamented Box "represents hunting and fishing, with their attributes. The principal "medallion is moulded in silver, from a model in wax, then soldered on "the lid of the box, and afterwards chiseled. The other medallions and "ornamentation are champs levé, with a graver, and chiseled."—*Marrell Frères.*
Observations.—Remarkable for beauty of execution; the arrangement of the ornament; and the judicious subordination of the relief of the various parts.

M 54.—LAVABO, FOR ROSEWATER (ARABIAN).

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Copper, silvered.
Price.—£16.
Peculiarities of Manufacture.—"This Ewer and Basin are embossed, or "formed on a model in wood, by the aid of a lathe. The ornamentation, "which is of very superior workmanship, is executed entirely by the hand, "with a chisel, after the manner of the Arabs."—*Marrel Frères.*
Observations.—Although remarkable as an example of flat treatment of the surface in articles of utility, and of decoration subjected to the construction, it is vastly inferior in carrying out this idea to so many works of a similar kind to be found in the Indian collection; the merit it possesses in this way is due to its imitation of similar utensils in use in the East.

M 55.—SWORD.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Steel blade, and oxydized silver handle.
Price.—£32.
Observations.—This is a copy of the sword presented to General Changarnier by the City of Paris, and the price is therefore independent of the first cost of the modelling, &c. The handle of this sword very elegant in design and perfect in execution; it is worthy of remark how well the ornament, and the principal figure especially, are arranged, so as not to obstruct the hand in use.

M 56.—SEAL, CHASED.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Iron.
Price.—£7.
Observation.—Remarkable for the perfection of the chasing, and the elegance of the inlaid ornament.

M 57.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, parcel-gilt.
Price.—£13 10*s.*
Observation.—Remarkable for the excellent workmanship, as a clever illustration of a style, and a good specimen of parcel gilding.

M 58.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, with enamels.
Price.—£18.
Observation.—Elegant in design, and perfect in execution.

M 59.—INLAID DAGGER.

Price.—£12.

M 60.—INLAID PERFUME BURNER.

Price.—£4.

M 61.—INLAID CANE-HEAD,

Price.—£1 10*s.*

M 62.—INLAID BRACELET.

Price.—£3.
Manufactured by J. ROUCOU, 21, Rue de Paris, Belville, Seine.
Observations.—Remarkable for the treatment of the inlaying, as specimens of good execution, and of decoration subjected to the construction and use. The inlay of the ornament on the sheath of the dagger most beautifully drawn, and perfectly executed.

M 63.—SHIELD.

Manufactured by LEPAGE MOUTIER, 11, Rue Richelieu, Paris.
Designed and executed by Vechte.
Material.—Iron.
Price.—£220.
Observations.—Remarkable for its fine style; the combination of figure and ornament; the subdued surface treatment; the variety of the ornament; perfection of workmanship in every part; and as a specimen of *repoussé* work.

M 64.—INLAID METAL INCENSE BURNER.

Price.—£29 10*s.*

M 65.—INLAID METAL VASE.

Price.—£21.

M 66.—INLAID METAL CUP.

Price.—£3.
Manufactured by J. FALLOÏSE, Liege.
Materials.—Iron, and silver.
Peculiarities of Manufacture.—"These articles are of wrought iron: "their forms, as well as the damascene ornaments with which they are "decorated, are in the *renaissance* style. This kind of damascene work is "new; it differs from that of the antients in its solidity, and in offering "greater resources to artists in metals, being applicable to an infinite "variety of objects: the relief is stronger, and the effect more striking. "The examples selected must be looked upon only as studies, but we may "judge from them of the effect which might be obtained on a larger scale. "The following is the process used in this work. In the indentation made "with a graver a bevel is formed, greater or less according to the largeness "or detail of the ornament. The chisel, which is used with a hammer to "form the bevel, should be held inclining inwards from the leaf which "forms the ornament. The plain fillet should have a bevel on both sides. "In the leaves an indent is formed by pointing, into which the silver wire "is imbedded by means of a small hammer. This indent is formed with a "very fine steel point kept inclined, with which the ground of all the parts

"to be filled with silver is pierced. When the ornaments are entirely "covered with silver wire, the surface is planed in order firmly to fix the "silver; it is then filed up, and afterwards finished with glass paper, the "silver projecting over the edges of the ornaments being cleaned off with "a chisel. To give greater effect to this kind of work, the fillets are made "broader, and the indents deeper. This work can be executed equally "well in gold, platinum, or brass."—*J. Falloïse.*

Observations.—Specimens of good inlaid work in metal. The forms are graceful, but the ornamentation not very well distributed.

M 67.—TAZZA AND EWER, IN ENAMEL, ON BLUE GROUND.
Price.—£80.

M 68.—LARGE EWER, IN ENAMEL, ON BLUE GROUND.
Price.—£88.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Blue enamel, on copper.

Observations.—Remarkable as illustrations of a process, and of a high character of art little practised in England, as connected with manufactures; also for the treatment of the enamels and the beauty of execution: and for the great delicacy of treatment of the light and shade contrasting strongly with the coarser effects of which our designers are so fond.

M 69.—ENAMEL OF THE HEAD OF ST. MARK.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Enamel, on iron.

Price.—£34.

Observations.—Remarkable as an example of the treatment of enamels, in a large manner, useful for decorative purposes.

M 70.—ORIENTAL AGATE CUP.

Manufactured by MOREL and Co., 7, New Burlington Street, London.

Materials.—Oriental Agate, pure Gold, standard Silver, and Pearls.

Price.—£210.

Peculiarities of Manufacture.—"This work, which is in the style of the "16th century, represents in detail the most advanced stages to which the "various processes employed had attained at that period. The cup is "formed from a piece of Oriental Agate, cut expressly for the article. "The figures in full relief; the leaves and enamelled ornaments are all of "pure gold; the foot only is silver gilt. This work of art was made "entirely by hand; no part whatever having been cast. The time occu-"pied in making the setting, that is, the *repoussé* work, chasing, engraving, "and enamelling, was about 28 weeks of one person. The cutting and "hollowing the cup, about 30 days of one person."—*Morel and Co.*

"The principal object of the Jury's approbation is the rich and handsome series of chalices and cups of various kinds, in precious materials, ornamented with enamels, exhibited by Messrs. Morel & Co. . . . All these figures are enamelled with superior taste."—*Jurors Report on 23d Class of the Exhibition of* 1851.

Observations.—Very elegant in design, and beautiful in execution; the enamelling especially most perfect; it is further remarkable as a specimen of repoussé work in round bosse; an art of which Mr. Morel claims to be the reviver.

M 71.—LARGE SILVER CHALICE.

Price.—£45.

M 72.—CHALICE, WITH HEXAGONAL BASE.

Price.—£30.

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham, from designs by A. W. PUGIN, Esq.

Material.—Silver, Parcel-gilt, and enamelled.

Peculiarities of Manufacture.—"These Chalices were made entirely by "hand: the bowls being beaten up from circles of sheet silver, the knops "and feet being also raised by hammering; the lower parts of the feet "were made in sections, and soldered together; the patterns upon them "were then chased. Chalices in this style, during the mediæval period, "were principally executed by the Florentines, whose works have been "carefully studied, in order to produce this kind of metal work."—*Hardman and Co.*

Observations.—Remarkable for the beauty of the forms and the delicacy of the ornamental portions: the whole being subordinate to the use for which the articles are intended; also as fully exemplifying the treatment of silver work by the mediæval goldsmiths.

M 73.—CHALICE, WITH HEXAGONAL BASE.

Manufactured by SKIDMORE and SONS, Coventry.

Material.—Silver enamelled, and parcel-gilt.

Price.—£30.

Peculiarities of Manufacture.—"This Chalice was designed by the Manu- "facturer, from the goldsmiths' work of the 15th century, and illustrates "the beautiful decoration with champ lévé enamel, and niello in use at "that period. On the hexagonal base are subjects representing angels "bearing the symbols of our Lord's passion, on a floriated ground. In "the application of the enamel, the surfaces are carved; and into the "interstices so produced, the enamel is fused. The decoration of surfaces "by niello and analogous processes, was in use at an early period, as "mentioned by Pliny; while the casket of silver, enriched with niello, "found at Rome, in a ruin near the Esquiline Gate, was of the 4th or 5th "century: its use was continued by artists in metal during the succeeding "centuries; the origin (in the middle of the 13th century) of taking im- "pressions on paper from the metal engraved, to prove its fitness for "receiving the niello, is ascribed to the Florentine goldsmith, Maso "Finiguerra: this ornamentation by niello subsequently fell into disuse; "so much so, as until lately, to be unknown in England. It is here "applied, composed after the process employed by Benuenuto Cellini, to "illustrate its beauty as a decorative art."—*Skidmore and Son.*

M 74.—SILVER FLAGON.

Manufactured at London, by LAMBERT and RAWLINGS, 2, Coventry Street, Piccadilly.

Material.—Silver, parcel-gilt.

Price.—£128 8*s.*

Peculiarities of Manufacture.—"This Flagon measures 12 quarts, and is "24 inches in height. It was made solely from sheet or flatted silver, "7 dwts. better in the ounce than standard silver, in order to produce a "fine finishing colour. The boss or body was made from a circle of "silver, 20 inches in diameter, about 1-16th of an inch in thickness, and "raised or hammered with steel hammers on steel anvils, by the hand. "The neck was turned up from sheet silver in a cylindrical form; while "the mouth-piece was raised out of the same kind of silver as the boss or

" body. The chain is of drawn silver wire. The whole flagon was made " by hand, except the button and fillet on the neck, which are of cast " silver. The time of one man occupied in making was twelve weeks; of " which the chasing or embossing took four weeks, and the parcel-gilding " and finishing, two."—*Lambert and Rawlings.*

Observations.—Remarkable for the elegance and simplicity of the general form, and the delicacy and subordination of the ornamental portions.

M 75.—SUGAR BASIN.

Price.—£3 10*s.*

M 76.—BUTTER COOLER.

Price.—£4.

M 77.—SALVER.

Price.—£6 6*s.*

M 78.—ANTIQUE FLAGON.

Price.—£5 10*s.*

Manufactured by GOUGH, 11, Parade, Birmingham.

Observations.—Remarkable as examples of form, duly considered with regard to utility; of ornamentation, subordinate to the construction; and of a light treatment of metal work.

M 79.—CANDLESTICK TO HOLD NINE LIGHTS.

Price.—£9.

M 80.—CANDLESTICK TO HOLD SIX LIGHTS.

Price.—£7.

M 81.—CANDLESTICK TO HOLD FIVE LIGHTS.

Price.—£6 10*s.*

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Peculiarities of Manufacture.—" The various parts constituting M 78 " and M 81, are of cast-metal, filed and riffled up to make a clear surface; " then fitted, and rivetted or soldered together, and afterwards polished " and lacquered. In M 80, the branches are of drawn tube brass beaten " into pattern; the other parts being of cast-metal, finished as described " in M 79 and M 81."—*Hardman and Co.*

Observations.—Remarkable as specimens, in the style of antient brass work, of a flowing character of ornament, well suited to the purpose, and the material in which they are made.

M 82.—FLOWER VASE.

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Price.—£1.

Peculiarities of Manufacture.—" This Vase is made of a piece of sheet " brass, formed into a cylinder, and the joints soldered up; it is then " beaten by hammers into a quatrefoil shape, and afterwards polished, " and tinned inside, to enable it to resist the action of water. It is then " painted with a device, suitable to ecclesiastical or domestic purposes." —*Hardman and Co.*

Observations.—The shape is elegant; and the ornamentation in accordance with sound principles.

M 83.—IRISH BROOCH.

Price.—£2 6*s.* 6*d.*

M 84.—IRISH BROOCH.

Price.—£1 11*s.* 6*d.*

M 85.—IRISH BROOCH.

Price.—18*s.*

Manufactured by WEST and SON.

Material.—Oxydized Silver, partly gilt.

Peculiarities of Manufacture.—"Brooches of a similar character to these "were in use in Ireland at a very remote period, and the manufacture of "them was brought to great perfection during the Pagan era of its his- "tory; they appear to have reached their zenith at the commencement of "the Christian period; to have gradually declined with the Arts, and "eventually to have fallen into disuse. After lying dormant for centu- "ries, they were rescued from oblivion only by the modern Curators of "the Trinity College and Royal Irish Academy Museums; and, until "within the last three years, their utility was unknown to the public, to "which the, in most cases, enormous sizes of the originals, probably con- "duced."—*Messrs. West.*

M 86.—IRISH BROOCH, TARA PATTERN.

Price.—£15 15*s.*

M 87.—IRISH BROOCH, ARBUTUS PATTERN.

Price.—£4 14*s.* 6*d.*

M 88.—IRISH BROOCH, UNIVERSITY PATTERN.

Price.—£2 10*s.*

M 89.—IRISH BROOCH, KNIGHTS' TEMPLAR PATTERN.

Price.—£2 10*s.*

Manufactured by G. and S. WATERHOUSE, 25, Dame Street, Dublin.

Material.—Oxydized Silver, partly gilt.

"The 'Tara Brooch,' M 86, is so called from its being found near the "Hill of Tara, in the county Meath, August 1850. The entire frame and "pin are made of white bronze. The front, back, and edges are highly "ornamented, the former with countersunk designs in fillagree on gold "plates, the latter with designs cut out of the solid and strongly gilt,— "the whole amounting to 76 patterns. The ornaments, which are very "peculiar, are extremely minute, and formed with the greatest mathe- "matical accuracy, and correspond with the illuminations in the Book of "Kells, an ancient Irish manuscript (in Trinity College) of the fifth "century, ascribed to St. Collumkille, the first bishop of Meath and "Kells. The original of this Brooch was found by a poor woman, and, "having passed through two or three hands came into the possession "of the manufacturers."

"The 'Arbutus' pattern, M 87, originals of which are in the College, "is the only one with both sides alike."

"The 'University,' M 88, is the only elaborately pierced one known; "it takes its name from the College."

"The 'Knights' Templar' Brooch, M 89, in the Royal Irish Academy, "was found in the ruins of an antient hospital of the order of Templars, "at Kilmainham, in the county of Dublin. It is a beautiful specimen of "that class, of which the 'Royal Tazza' Brooch is the type."—*G. and S. Waterhouse.*

Observations.—Reproductions of antique Brooches; having been copied from antient models on a larger scale, they have suffered somewhat in the treatment of the details; but they well exhibit the principle of subordination of form to utility, and of the ornament to the surface decorated.

M 90, M 91, M 92, M 93, M 94, M 95, M 96, M 97, M 98.—WORKS OF ART IN ELECTRO-PLATE.

ELKINGTON, MASON, and Co., *Manufacturers and Patentees of the Electro Depositing Processes. Their Works, Newhall Street, Birmingham; and their Ware-rooms in London, 20 and 22, Regent Street, and 45, Moorgate Street.*

M 90.—AN ELECTRO-PLATED AND PARCEL-GILT CANDLESTICK.

Material.—German silver, electro-plated, and gilt.
Price.—£3 3*s.*
Peculiarities of Manufacture.—"The base upon which the silver is "deposited consists of an alloy of nichel, copper, and zinc (called German "silver), cast in sand moulds, and afterwards plated and gilt by the electro "processes. By the discovery of these processes, every variety of article "that can be produced in silver is now obtainable as plated by this method "of manufacture; whereas, prior to 1840, the date of these patents, plated "goods could only be made from sheet copper, with a surface of silver "attached firmly upon it."

M 91.—A LARGE SHIELD (suitable for a sideboard, centre ornament), representing a battle of Amazons.
Price.—£6 6*s.*
The original ascribed to Cellini, but (? by Vechté).

M 92.—A FRUIT PLATE, composed of rich arabesque work. In the centre is a figure of lazzaroni, carrying a basket of fruit.
Designed by GUNKEL.
Price.—£12 12*s.*

M 93.—A PLATE, representing the days of the week.
Composed by the DUC DE LUYNES.
Price.—£3 3*s.*

M 94.—AN ALMS DISH, a reproduction of a mediæval work, with bas reliefs, representing the Parable of the Prodigal Son.
Price.—£10 10*s.*

M 95.—A COPY OF THE CELEBRATED CUP, the original of which is in the British Museum, and is the work of BENVENUTO CELLINI.
Price.—£12 12*s.*

M 96.—A BRONZE VASE, IVY. The original was discovered at Pompeii.
Price.—£3 15*s.*

M 97.—A BRONZE CUP. The subject represents the Apotheosis of Homer, and was discovered at Herculaneum.
Price.—£3 15*s.*

M 98.—A ROSEWATER DISH, a reproduction of a fine example of mediæval workmanship, a copy of which is deposited in the Museum of Paris. The bas reliefs on the border represent Minerva, Astrology, Geometry, Arithmetic, Music, Rhetoric, Dialectics, Grammar. In the centre is a figure of Temperance, surrounded by the four Elements—Air, Earth, Fire, Water. The outer border has been remodelled, and the whole of the chasings elaborately restored.
Presented by Messrs. ELKINGTON and MASON.
Peculiarities of Manufacture.—"The above specimens of Electro deposi-"tion are well calculated to illustrate the advantages and resources of the "process, as great economy for the reproduction of works of high art may "be specially noticed in the two examples numbered M 91 and M 94. The "original cost of these would be from £100 to £200 for each piece: the "reproductions, in all respects equal to the original work, may be obtained,

" exclusive of gilding, &c., almost at a nominal cost. These specimens, " and generally those pieces which have the subject matter in bas relief, " are deposited into permanent moulds, taken from the original work by " the same process; and from a single mould a large number of copies " may be obtained, as in the process of printing.

" Other pieces, such as the Cellini Cup, and Vases, also all subjects in " alto relief, are obtained by the use of elastic moulds, which readily admit " of being removed from the most difficult and delicate pieces, and into " which the metal is deposited, with somewhat greater cost, but not with " less advantage than in works of bas relief.

" By either process, the artist is not limited to size. The large doors " of St. John Baptist, at Florence, or a vase of equal magnitude, could be " produced with little difficulty, in a single piece, and with equal advantage " and perfection to the miniature specimens forming the present Collec- " tion."—*Elkington, Mason, and Co.*

M 99.—A SELECTION OF FRENCH CASTINGS IN METAL.

Purchased for the School of Design in 1845.

M 100.—JADE BOX, HEART-SHAPED, OPENWORK.

Manufactured at Lahore.

Price.—£20.

Observations.—Although the general form of this Box is rather common place, yet the mode in which it is filled up renders it a fit object of study. How valuable is the gold rim round the border on either side! without it, from the monotonous colour of the jade, it would have lost half its charm.

M 101.—JADE BOX AND LID, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.

Price.—£24.

Observations.—The general form graceful, and the jewels happily arranged. Great additional value is given to the colour of the rubies by the introduction of emeralds in the border. The gold setting of the jewels, in the form of leaves, charmingly suggestive.

M 102.—JADE BOX AND LID, INLAID WITH RUBIES.

Manufactured at Lahore.

Price.—£42.

Observations.—In this prettily ornamented Box the gold is well distributed, and the rubies well placed, and just sufficient in quantity to harmonize with the colour of the jade.

M 103.—JADE CUP, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.

Price.—£20.

Observations.—The general form of this Cup is very graceful, the carved ornaments at the top and bottom most appropriate, and perfect in scale. The inlaying is not so good; although rich and lively, it is rather stringy; and the main spaces not well distributed. The rubies also are in excess: a few more emeralds would have added greatly to the effect. The handle is suggestive, but the idea coarsely worked out.

M 104.—ENAMELLED GOLD NECKLACE.

Purchased of Mr. CHAFFERS, at £9 9*s*.

M 105.—SILVER GILT ARMLET.

Purchased of Mr. CHAFFERS, at £4 4*s*.

M 106.—ENAMELLED CUP AND SAUCER.

Purchased of Mr. CHAFFERS, at £2.

DIVISION III.—POTTERY.*

(All Works classed under Pottery are referred to by the letter "P" before the Numbers.)

P 1, P 2, P 3, P 4.—FOUR BLACK WATER BOTTLES.

Manufactured at Ahmedabad.

Price.—10*s.* each.

Observations.—These rude water bottles possess great elegance of outline, and have the ornaments very appropriately arranged upon them. P 4 is perhaps the most perfect in this respect, the spiral scoring or indent on the bulb is admirably adapted to give value to the curve, as also are the leaves on the upper portion or handle.

P 5, P 6, P 7, P 8.—FOUR WATER BOTTLES.

Price.—1*s.* 6*d.* each.

P 9.—HOOKAH BOTTOM.

Price.—2*s.*

P 10, P 11.—TWO CUPS.

Price.—1*s.* each.

Observation.—The same principles of ornamentation as exist in the more valuable and important works, may be found here in these trifles.

P 12.—BROWN WATER BOTTLE.

Price.—10*s.*

Observations.—Very elegant in form, and the ornament, though rudely executed, very well distributed.

P 13.—COOJAH OR WATER GOGLET.

Manufactured at Sourabaya, in Java.

Price.—5*s.*

Observations.—Remarkable for the elegance and simplicity of the outline, the swelling at the top, near the mouth, useful in giving a firm hold whilst drinking.

P 14, P 15, P 16, P 17, P 18, P 19, P 20.—EARTHEN WATER BOTTLES AND CUPS.

Manufactured at India.

Price.—1*s.* each.

Observation.—Remarkable for simplicity and grace of outline.

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* The word "Ceramic,"—from *κέραμος*, potter's earth,—is used in France and Germany as a generic term for all kinds of Pottery; but there seems hardly any good reason for substituting this new word for our own English one, which is as comprehensive.

P 21.—GILT CUP.

Price.—3*s.*

Observation.—The ornament, though rudely executed, elegant.

P 22, P 23.—TWO PAINTED COOJAHS OR WATER GOGLETS.

Manufactured at Kotah, in Rajpootana.

Price.—2*s.* 6*d.* each.

Observations.—The general outlines of these jars are graceful, and the ornament very well distributed and appropriate, but the colours rather showy and harshly contrasted.

P 24.—VASE—"LA GLOIRE."

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Bisque.

Price.—£79 4*s.*

Observations.—Remarkable for the elegance of the general form; and the delicate treatment of the coloured decoration, exhibiting the limit of light and shade applicable to pictures painted on round surfaces.

P 25, P 26.—TWO VASES.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Prices.—P 25, £21 17*s.* 6*d.*
P 26, £7 5*s.* 10*d.*

Observations.—These works were selected for their excellence of workmanship, and not for the design. P 25 is of a character hardly practised in this country, which, with proper treatment, is capable of producing beautiful and simple effects. P 26 exhibits a style and execution of workmanship in gilding from which the gilders in our Potteries may derive a useful lesson.

P 27.—BOTTLE, ORNAMENTED WITH IMITATION JEWELS.

Manufactured by J. COPELAND, 260, New Bond Street, London, and Stoke-upon-Trent, Staffordshire.

Price.—£13 1*s.* 6*d.*

Observations.—Remarkable for beauty of form, but the imitation stones not recommended.

The design of the ornamentation of this bottle appears to have been copied from a plate in Mr. Richardson's work on Ornamental Design.

P 28, P 29, P 30.—ASSIETTE MONTE, DESSERT PLATE, AND CREAM BOWL.

Manufactured by MINTON and Co., Stoke-upon-Trent.

Prices.—P 28, Assiette Monte, £36 15*s.*
P 29, Dessert Plate, £3 13*s.* 6*d.*
P 30, Cream Bowl, £12 12*s.*

Peculiarities of Manufacture.—Union of Parian and Soft Porcelain: successful turquoise colour. Examples of the high state of English Pottery; similar to the Dessert Service presented by the Queen to the Emperor of Austria.

P 31, P 32, P 33, P 34.—FRIEZES.

Manufactured by MINTON and Co., Stoke-upon-Trent.

Price.—£5 12*s.* 6*d.* 7*s.* 6*d.* per foot.

Peculiarities of Manufacture.—"These Friezes are in the style of Lucca "della Robbia. They are suitable for architectural decoration, but such "an application of this kind of pottery has lain dormant since the "sixteenth century. It was revived last year by Mr. Minton."—*Minton & Co.*

Observations.—Remarkable as a very successful application of terra-cotta to the external ornamentation of buildings, where colour may be introduced, perhaps, without deterioration by weather. The style of these specimens is of a late period; but it is obvious that it is equally applicable to friezes more perfect in design.

TILES FOR WALLS OR STOVES.

P 35.

Price.—£1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile.

P 36.

Price.—£1 13*s.* 9*d.*, or 2*s.* 3*d.* per tile.

P 37.

Price.—£2, or 2*s.* 6*d.* per tile.

P 38.

Price.—£1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile.

P 39.

Price.—£1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile.

P 40.

Price.—£1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile.

P 41.

Price.—£3 4*s.*, or 1*s.* per tile.

P 42.

Price.—£1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile.

P 43.

Price.—£1 0*s.* 10*d.*, or 1*s.* 3*d.* per tile.

P 44, P 45, P 46.—SLABS FOR FIREPLACES.

Price.—£1 5*s.* each.

P 47.—SLAB, WITH GREEN AND WHITE MOSAIC PATTERN.

**Price.*—£1 1*s.*

P 48.—SQUARE TILE, BLUE AND WHITE MOSAIC, PATTERN FROM THE ALHAMBRA.

**Price.*—1*s.* 2*d.*

P 49.—SQUARE TILE, LIGHT AND DARK GREEN MOSAIC.

**Price.*—1*s.* 4*d.*

P 50.—SQUARE TILE, CRIMSON AND GREEN MOSAIC.

**Price.*—7*s.*

Peculiarities of Manufacture.—"The Tiles for Walls, and Slabs for "Fire-places, are made under Prosser's Patent, by the compression of "powdered clay; a process superior to the plastic method for such articles, "as they are produced with a truer and more even surface, and at less cost. "After these slabs and tiles are fired, they are printed by a process resem-"bling block printing, which was patented a few years ago by Mr. Minton,

" in conjunction with two London printers. The process has been ap-
" plied to the decoration of almost all kinds of pottery. The Stove Tiles
" are from designs by Mr. Pugin: they also are made from powdered clay,
" and afterwards enamelled in the style of the 'Della Robbia' ware."—
Minton and Co.

Observations.—Remarkable as a revival of a beautiful, clean, and economical wall decoration, which was antiently in general use; the patterns being all formed of conventional floral and vegetable forms geometrically arranged without relief or fictitious shadows, perfectly carry out a consistent decoration for a flat wall. The raised tiles are intended for the casings of stoves either in domestic or ecclesiastical buildings; when heat is to be emitted, the grounds are pierced. A great number of fine examples of antient work of this class are yet to be found in Germany and the Low Countries. Nuremburg is still rich in such stoves, covered with tiles, in relief, and coloured like those that have been selected.

P 51, P 52.—TWO FLOWER-POTS.

Price.—£4 and £2, each.

P 53.—DESSERT PLATE, PAINTED FESTOONS OF ROSES AND CORNFLOWERS.

**Price.*—£2 12*s.* 6*d.*

P 54.—DESSERT PLATE, PAINTED FLOWERS, CUPID IN CENTRE.

**Price.*—£2 2*s.*

Manufactured by MINTON & Co., Stoke-upon-Trent, Staffordshire.

Observation.—Specimens of the state of painting on porcelain in England in 1851, at the prices named above.

P 55.—SOUP PLATE, IN CRIMSON AND BLUE.

**Price.*—2*s.*

P 56.—CHINA PLATE, IN CRIMSON, BLUE, AND GREEN.

**Price.*—1*s.* 8*d.*

P 57.—EARTHENWARE PLATE, IN CRIMSON, BUFF, BLUE, AND GREEN.

**Price.*—7*d.*

The designs by Mr. PUGIN.

Manufactured by Messrs. MINTON & Co., Stoke-upon-Trent, Staffordshire.

P 58.—CUP AND SAUCER, OF OLD DRESDEN PATTERN.

Presented by Mr. MINTON.

Observations.—The Cup and Saucer were manufactured at Meissen, and were sold in a plain white state, as is evidenced by the mark being cut through. The painting and decoration, consequently, is not genuine, but must have been added after the purchase.

P 59.—CHIMNEY PIECE.

Manufactured by Messrs. VIREBENT, Toulouse.

Material.—Terra Cotta.

Price.—£50 14*s.* 6*d.* (The wholesale price, exclusive of freight, and Customs' duties.)

Observations.—Although this Chimney Piece has many defects, several parts being out of scale with the rest, and meaningless in their application, yet it is recommended for study as showing much good modelling, and careful attention to the details, many of which are very graceful. It was the finest example of the application of Terra Cotta in the Exhibition, and was purchased under very favourable circumstances.

P 60.—A SELECTION OF SPECIMENS OF PAINTING ON PORCELAIN, FROM SEVRES.

Purchased for the School of Design in 1845.

Observations.—These are useful, as showing the state of modern French painting on porcelain, and of French pottery, but are not to be recommended for any other qualities. In respect of the design, especially in the plates, it is simply imitative painting, which becomes degraded and concealed when the plate is used.

P 61, P 62.—TWO CHINA PLATES.

**Price.*—5*s.* each.

P 63.—CHINA PLATE.

**Price.*—7*s.* 6*d.*

P 64.—BLUE PANKIN PLATE.

**Price.*—3*s.*

P 65.—CUP, SAUCER, AND COVER.

**Price.*—£4.

P 66.—CUP, SAUCER, AND COVER.—JAPANESE EGG-SHELL.

**Price.*—10*s.*

P 67.—CUP AND SAUCER.

**Price.*—£2 10*s.*

P 68, P 69.—TWO CHINA BASINS.

**Price.*—3*s.* each.

P 70.—CHINA JAR.

**Price.*—£1 5*s.*

P 71.—ENAMELLED CUP.

**Price.*—5*s.*

Purchased of HEWETT & Co., 18, Fenchurch Street.

Observations.—In all the preceding examples direct imitation of nature is avoided, and the suggestions of nature are conventionalized. Careful attention is paid to distribution of quantities; to form, as in P 68 and P 71; and to colour, as in the others. In P 64 the ornament is pleasantly arranged to suit the form.

P 72, P 73, P 74.—THREE INDIAN JARS.

**Price.*—£2 10*s.*

Observation.—Remarkable for their graceful outline, and the subordination and flat treatment of the ornament.

P 75.—PORCELAIN DISH, MANUFACTURED AT FURSTENBURG.

Purchased at £1 1*s.*

P 76.—MUG, LANDSCAPE AND FRUIT.

Manufactured at Worcester.

Purchased at £1 1*s.*

P 77.—VASE, COVER, AND DISH.
Manufactured at Worcester.
Purchased at £1 10*s*.

P 78.—INKSTAND, PIERCED EARTHENWARE.
Manufactured in Holland.
Purchased of Mr. CHAFFERS, at £1.

P 79.—FLEMISH EARTHENWARE JUG.
Purchased of Mr. CHAFFERS, at 15*s*.

P 80.—FLEMISH EARTHENWARE JUG.
Purchased of Mr. CHAFFERS, at 10*s*.

P 81.—"LONGBEARD" EARTHENWARE BOTTLE.
Purchased of Mr. CHAFFERS, at 15*s*.

DIVISION IV.—GLASS.

(All Works classed under Glass are referred to by the letter "G" before the number referred to.)

G 1, G 2.—TWO GLASS VASES.

Manufactured in France.

Purchased by the School of Design in 1845.

Observations.—Specimens of French Art workmanship but not examples for imitation in the design.

G 3.—PAINTED GLASS.

Subject.—The Virgin and Infant Saviour, with a Chorus of Angels. Designed and painted by Béranger in 1843, and executed at the Royal Manufactory at Sèvres in 1844.

Purchased by the School of Design in 1845.

Observations.—See the remarks appended to G 4.

This Glass is a specimen of rare excellence and skilful execution. It is pictorially composed; with great artistic knowledge; is well drawn; the expression appropriate and well considered; with much sweetness and beauty in the heads. The composition of colour and of light and shadow is broad and harmonious, and its execution of the most finished character, as a picture; but, considered as a specimen of window-glass painting, and judged of by that standard, it is erroneous in principle, as having entirely a pictorial treatment instead of an ornamental one. For glass painting should consist of flat tints of colour, without shadow, which must be out of place in that which is intended to transmit light through it; yet here we see not only shadow on the flesh and draperies to express form, but whole figures are darkened into masses of shadow, in conformity with the laws of pictorial composition; while on the same principle, some of the draperies are purposely rendered semi-opaque: the forms are stippled into roundness like a minature, and the light, instead of being directly transmitted, is obtained from one side. The details are merely imitative, without any attempt to conform the treatment to the utility of the material. The picture—for so it must be called—is surrounded by a border of ornament, tainted by the same false principles. It not only is semi-opaque, and imitates relief by light and shade, but represents metal; being a scroll-ornament chased in silver, and parcel gilt.

The window from Nuremberg, less purely pictorial, contains, however, many of the same false principles. The figures are skilfully painted imitations of pictures of the age of Lucas Cranach, affecting, moreover, the impossible actions and contorted forms of that period, the ornament consists of architectural stone ornaments in light and shadow and relief; and a stone canopy, which could not stand without support; while the laws of harmony of colour suited to the decoration of glass have not been observed. The necessity of pointing out the false principles of decorative art on which these works have been designed, becomes the more needful on account of the skilful execution and other high merits which they undoubtedly possess.

G 4.—SPECIMEN OF STAINED GLASS, EXECUTED IN GERMANY.

G 5, G 6.—TWO COMPARTMENTS OF STAINED GLASS, EXECUTED AT NUREMBURG.

Purchased by the School of Design in 1845.
Observations.—

"As is the case with all other manufactures and fabrics, so it is with painted glass: the question of utility, rightly considered, will lead us to some knowledge of what is most suitable in its treatment as a decoration. Glass was introduced into the numerous windows of Gothic architecture to temper the glare of light, and to serve in a manner as a blind, by preventing the direct entrance of the sun's rays, and also to shed that solemn religious light which so well accords with the sacred mysteries of religious worship. The mosaic glass of the early artists of the 12th and 13th centuries was most admirably adapted for this purpose: being composed of many small pieces of full and pure tints, with little white glass, the rays of the sun were broken and dispersed, the light lowered in brilliancy, and the whole effect was homogeneous, rich, and solemn, sufficient light being still permitted to enter for the performance of the religious services of the church. Even compositions of figures were subject to the principle that regulated the whole: the figures were small, so that the colour of their draperies and accessories might be broken up into many pieces to the same equal distribution as in the ornamental parts of the window. It would seem, indeed, that the painter did not intend to simulate a picture, but rather to symbolize a sacred text or thought, and the figures, therefore, were not so much pictorially arranged, as composed with extreme monumental simplicity; thus they not only partook of the general effect of the window, but the attention of the spectator, impressed with the solemn yet beautiful light, was, at the same time, filled with the holy thought conveyed by the subject, without being distracted by too great an individuality of parts. The representation of shadow, strictly speaking, was not admissible, the composition consisting only of flat forms of the greatest simplicity. For this, even, there would seem to be just reasons: the light being transmitted through the glass to the spectator within, shadow would appear to be anomolous and out of place, since the illumination in such a case emanates from the figures themselves; moreover the simplicity of the shadowless forms was better suited to impress the eye from the distance at which such works must necessarily be viewed. Such would seem to be some of the principles which ought to regulate, and which in the best times did regulate, the design for painted glass. An entirely different view of the art has however sprung up with its revival, and has obtained many advocates, especially on the continent. It has been felt how greatly art has advanced in the hands of the historical painter since the time spoken of: that the principles of composition, of foreshortening, of perspective, of light and dark, and of the arrangement of colour, then quite unknown, have been discovered and developed; that drawing, then its infancy and unaided by knowledge, has now arrived at maturity; and that science has given us power over the materials which they possessed not, and enabled us to conquer difficulties which they considered insuperable; and it is asked why the painter on glass should not avail himself of all these advantages, to perfect his art, and render it as pictorial as the works of his brethren. By artists who entertain these views the surface of the window is treated almost as a canvass would be: the forms of the figures are large, even as the size of life: the draperies are massive, and the heads painted with great imitative skill and completeness. Clair-obscur and perspective are studied, and foreshortening and pictorial attitudes in the figures supply the place of the monumental and statuesque delineations of the earlier artists; in fact, everything is done to treat the window as a picture.

"To the advocates of this style it may be objected, that a picture is specially intended to address itself to the mind and imagination only, while painted glass has a reference to use also; and that, apart from this consideration, each and every art has its own mode of rendering nature—not necessarily implying *deceptive* or complete imitation; thus, for instance, the art of the sculptor is a generalized imitation of form, and even the painter of high art does not desire

to make his picture deceptively imitative, but listens with impatience to the remarks of the ignorant, who are apt to praise his work for this quality above others proper to it which they do not understand. An outline of Flaxman's fills the mind with a perfect sense of beauty and with the fulness of a poetical idea; surely, then, the flat and simple treatment of subjects in glass-painting, if such treatment is requisite for its utility and most in consonance with its other qualities, may be found sufficient to give as complete an expression to the pictorial rendering of a scripture truth as the material and situation of such works require." —*Redgrave on Design.*

G 7.—MILK EWER.

Price.—6*s.* 6*d.*

G 8.—WINE GLASS.

Price.—4*s.* 6*d.*

G 9.—FLOWER VASE.

Price.—£1 1*s.*

Purchased of John Mortlock, 250, Oxford Street.

Observations.—Examples of treatment of Glass on true principles. The natural form of the vessels is preserved, as it has been produced by the operations of blowing.

DIVISION V.—FURNITURE AND UPHOLSTERY, WOOD CARVINGS, PAPIER MACHE AND JAPANNED WARES.

(All Works classed under this heading are referred to by the letter "F" before the nnmbers.

F 1, F 2, F 3, F 4, F 5, F 6, F 7, F 8, F 9.—NINE LACQUERED BOXES, PRESENTED BY HER MOST GRACIOUS MAJESTY.

These Boxes were manufactured at Lahore, and were presented to the Queen by the East India Company. Her Majesty has been graciously pleased to give them to the Museum.

Observations.—They are remarkable for sobriety and fulness in the ornament—for elegant distribution of the masses—for due regard to the constructive arrangement of the ornament—and are particularly valuable for their illustration of correct principles to our manufacturers of Japan and lacquer works.

Mr. Redgrave in his "Report on Design" observes:—

"The simple lacquered work of India may afford an example for the ornamentation of papier maché. The purely ornamental treatment of the forms and their elegant flowing lines, with the agreeable manner in which both gold and colour are dispersed over the surface, is a lesson of richness without gaudiness worthy of the attention of the manufactures of papier maché: and when it is remembered that this ware is of the commonest and cheapest character, it serves to show that vulgar forms and bad ornament are not necessarily connected with cheap manufacture."

F 10, F 11, F 12, F 13.—FOUR CIRCULAR JAPANED BOXES.

Manufactured at Sindh.

Price.—F 10, 16*s.* 6*d.*; F 11, 16*s.* 6*d.*; F 12, 11*s.*; F 13, 11*s.*; at public sale.

Observation.—Specimens of Eastern ornamental woodwork of a cheap sort.

F 14.—STATE STICK, PAINTED AND GILT.

Price.—£2 4*s.*, at public sale.

F 15.—MUSICAL PIPE.

Price.—5*s.*

Observations.—Compare this article with any European toy of similar value, and its merits will be very apparent; it is most interesting, as exhibiting by the very rudeness of the execution of the ornament, how much of art feeling must have existed in the humble workman who made it. The way in which the ornament expands gradually, as the diameter of the pipe increases, and the artistic arrangement of the small border, top and bottom, are well worthy of remark.

F 16.—WRITING-BOX AND STAND, PAPIER MACHÉ PAINTED.

Manufactured at Rohilcund.
Price.—£3, at public sale.
Observations.—Perfect distribution of the ornament. Rich and harmonious arrangement of colour.

F 17.—JEWEL BOX, SANDAL WOOD, CARVED.

Manufactured at Mangalore.
Price.—£30, at public sale.
Observations.—In this example the ornaments, although rich, and covering the whole of the surface, are strictly subordinate to the constructive forms, and do not interrupt the leading lines. The adaptation of the ornament to the various mouldings and flat surfaces, is admirably and fancifully felt. This box is a perfect study for the correctness of principle exhibited in all its parts. It is highly elaborate, yet quiet and simple.

F 18. WORK BOX, SANDAL WOOD, CARVED.

Price.—£1 18*s.*, at public sale.
Observations.—Ornament subordinate to the constructive forms and adapted to them. Rich but flat treatment.

F 19.—WRITING BOX, CARVED EBONY.

Manufactured at Rohilcund.
Price.—£2 10*s.* at public sale.
Observations.—Ornament well arranged.

F 20.—PAPER RACK, SANDAL WOOD INLAID.

Price.—£3 10*s.* at public sale.
Observations.—Example of mosaic, formed of silver, ivory, and ebony.

F 21, F 22, F 23.—CARD CASE, EGG CUP, AND FAN, SANDAL WOOD CARVED.

Price.—£1 18*s.* at public sale.
Observations.—In F 21 the distribution of the ornament presents a flat treatment, so as not to interfere with the use. In all these articles the ornament is made subordinate to the general form.

F 24.—CARVED CABINET.

Executed by A. Barbetti, Sienna.
Price.—£400.
Observations.—Notwithstanding the defects in the upper part of this piece of furniture, where there is a great mixture of styles, and the bad carving of the figures in the lower part, this was one of the finest works of its style and class in the Exhibition, and cannot be too strongly recommended. Its general design and the arrangement of the several parts are almost faultless; while the extreme beauty and refinement displayed in the details, combined with the most perfect execution of the ornament, render it most desirable as an object of study. The subordination of the ornament to the constructive forms is especially commendable.

F 25.—GOTHIC BOOKCASE, OR CABINET.

Manufactured by J. G. Crace, 14, Wigmore Street, Cavendish Square, London.

Material.—Oak and Brass.
Price.—£154.
Peculiarities of Manufacture.—"This Cabinet is in carved oak. The side "compartments are paneled and carved in rich tracery. The centres are "filled with open brass-work, to admit a view of the objects placed within. "These compartments are divided by carved and moulted muntins; and "surmounted by a foliated brandishing, interspersed with shields bearing "monograms and devices. In this piece of furniture the construction is "made the element of the design, and the carving of this construction is "worked from the surface."—*J. G. Crace.*
Observations.—Remarkable as a piece of furniture in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing, in the true style of the old work, where all ornament was strictly subordinate to the construction of the article; and the locks, hinges, and other metal furniture were made ornamental portions of the whole design.

F 26, F 27.—TWO SPECIMENS OF INLAID WOODS.

Manufactured by MARCELLIN, 40, Rue Basse-du-Rampart, Paris.
Price.—£1 1*s.* 9*d.* each.
Observation.—Remarkable for the beauty of the execution.

F 28.—SPECIMENS OF FRENCH INLAID WOODS.

Purchased by the School of Design in 1845.
Observation.—In some of these examples the mosaic is so laid as to give the expression of light and shadow, which is reprehensible.

F 29.—JAPANESE TRAY, PAPIER MACHÉ.

Purchased of HEWITT & Co., 18, Fenchurch Street.
Price.—5*s.*
Observations.—Very simple in the ornamentation, affording a useful lesson in the use of Mother of Pearl in Japan ware.

F 30.—JAPAN TEA CADDY, PAPIER MACHÉ.

Purchased of HEWETT & Co., 18, Fenchurch Street.
Price.—£1 10*s.*
Observations.—Modern Indian manufacture, after the old patterns, rich and effective. Ornament subordinate to the forms and use. Good example of workmanship at the price.

F 31.—JAPAN TRAY, PAPIER MACHÉ.

Purchased of HEWETT & Co., 18, Fenchurch Street.
Price.—5*s.*
Observation.—Subdued ornamentation.

F 32.—TEA CADDY, PAPIER MACHÉ.

Manufactured by JENNENS AND BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum.
Observations.—English manufacture somewhat after the Indian principle, effective, but the harmonies of colour might have been better.

F 33.—PANEL, PAPIER MACHÉ.

Manufactured by JENNENS and BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum.

Observation.—Example of the successful repetition of Japan work in England.

DIVISION VI.—VARIOUS.

CONSISTING OF WORKS IN IVORY, HORN, AND BONE, MIXED MATERIALS, BASKET WORK, AND MARBLE.

(All Works classed under Various are referred to by the letter "V" before the number.)

V 1.—IVORY CARVING, REPRESENTING HINDOO MYTHOLOGY.

Manufactured at Doorgah.
Price.—£22 1s., at public sale.
Observations.—The chief specimen of Ivory Carving exhibited by the East India Company. The flat sculpturesque ornament of the background forms an admirable contrast to the figures in front; and, in accordance with the Oriental principles, is duly subordinate to the chief object, which is the display of the Hindoo deities.

V 2, V 3, V 4.—INKSTAND, PAPER WEIGHT AND KNIFE, WHITE MARBLE INLAID WITH AGATES.

Manufactured at Agra.
Price.—Inkstand, £19; Paper Weight, £3; Knife, £1.
Observation.—Specimens of Oriental Mosaic work.

V 9.—SADDLE CLOTH, BRIDLE, CRUPPER, AND ACCOUTREMENTS FOR MATCHLOCK.

Manufactured at Lahore.
Price.—£100.
Observations.—These articles are very remarkable for the perfection with which the ornaments are distributed over the space they are employed to decorate; the relative values of ground and ornament most perfect. The border of the saddle cloth is one of the happiest compositions in the collection. The lines of the ornament are most graceful, and the masses most perfectly balanced. (*See* M 9 and M 10.)

V 10.—QUIVER, AND FOUR PIECES OF MATCHLOCK ACCOUTREMENTS.

Manufactured at Jodhpore, in Rajpootana.
Price.—£6.
Observation.—These articles are remarkable for the adaptation of the ornaments to the forms they serve to decorate.

V 11.—PUNKAH, OR NATIVE FAN.

Manufactured at Jodhpore, in Rajpootana.
Price.—£5.
Observations.—Although the embroidery is rather coarsely executed, and the intention not always fully carried out, yet we may trace here the general principle that all the lines spring from a parent stem, and all the stalks flow one from the other in tangential curves, the distribution of the

eight-sided flowers over the surface of the blue centre most judiciously managed, so that no two are at the same angle, and no set lines are formed in any direction.

V 12.—BASKET.

Manufactured at Singapore.

Price.—1*s.*

Observations.—This trifle was selected for its general grace and simplicity, and as exhibiting ornamentation arising out of the construction. The curve of the handle very elegant.

V 13, V 14, V 15, V 16.—FOUR COCOA NUT ORNAMENTS, CARVED.

Manufactured at Java.

Price.—£1 3*s.*, at public sale.

Observation.—Rude in execution, but effective.

V 17.—SET OF BURMESE CHESSMEN, IVORY PAINTED AND GILT.

Price.—£1 4*s.*, at public sale.

V 18, V 19, V 20, V 21, V 22, V 23, V 24.—SEVEN COMBS.

Price.—£2 15*s.*

Observations.—Specimens of Eastern manufacture. Ornament adapted to the use of the articles.

V 25, V 26.—TWO SPECIMENS OF KALSOMINE, OR WASHABLE PAPER HANGINGS.

Presented by W. B. Simpson, 456, West Strand.

Observations.—The work is partly stencilled and finished by hand, and therefore cheaper than handwork only. It can be prepared at the manufactory, and sent to its destination. They are a sort of intermediate productions between hand decorations and paper hangings.

V 27, V 28.—TWO CASTINGS, AFTERWARDS COVERED WITH ELECTRO-DEPOSIT.

Price.—£12.

Illustrating the uses of elastic moulds.

V 29, V 30, V 31.—THREE CASTINGS.

Price.—£5.

V 32.—CASTING OF VIRGIN AND CHILD.

Price.—£4.

Manufactured by Hippolyte Vincent, 14, Rue Neuve Saint François, Marais.

Observations.—Remarkable as illustrations of the power of applying gelatine moulds to metal work; and of producing excellence combined with economy.

V 33.—CIRCULAR TABLE TOP, INLAID MARBLES.

Executed by H. Bosi, Florence.

Price.—£135.

Observation.—An admirable specimen of manufacture.

V 34.—PAPER HANGINGS IN THE MEDIÆVAL STYLE.
(After designs by A. W. Pugin, Esq.)

Presented by J. G. Crace, 14, Wigmore Street.

Observations.—Illustrations of flat treatment and geometric arrangements, displaying right feeling for the particular style in which they are executed.

V 35, V 36, V 37.—PAPER HANGINGS IN VARIOUS STYLES.

Presented by Townsend, Parker, and Co., Goswell Street.

V 38.—ENGLISH MARBLE, ETRUSCAN VASE.

Price.—£7.

V 39.—ENGLISH MARBLE, ETRUSCAN TAZZA, WITH FIGURES.

Price.—£2 17*s.* 6*d.*

V 40.—ENGLISH MARBLE, ETRUSCAN TAZZA, PLAIN.

Price.—£2 15*s.*

Manufactured by J. Tennant, 149, Strand, London.

Observations.—Specimens of the applicability of the black marble of Derbyshire to purposes of ornament.

DEPARTMENT OF PRACTICAL ART.

APPENDIX

TO

A CATALOGUE

OF THE

ARTICLES OF ORNAMENTAL ART,

IN THE

MUSEUM OF THE DEPARTMENT,

For the use of Students and Manufacturers, and the Consultation of the Public.

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

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Price 1*d.*

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APPENDIX.

APPENDIX (A).

Principles of Practical Art.

Geometry the basis of ornament.

Geometry, not necessary as a principle of Fine Art, is essentially required as the basis of ornament; thus the grouping and arrangement of art is picturesque and dis-symmetrical, and consists rather of unequal quantities, except in some of the works of the early artists, which had an ornamental source. Ornament, on the contrary, has a geometrical distribution, and is subject to symmetry and correspondence of parts; and it may be truly said that it is confounding these provinces, and a departure from this true foundation on the part of the ornamentist, that has caused so much bad ornament in various manufactures, and in none more than in the textile fabrics. . . .

Construction must be always regarded.

The primary consideration of construction is so necessary to pure design, that it almost follows that whenever style and ornament are debased, construction will be found to have been first disregarded; and that those styles which are considered the purest, and the best periods of those styles, are just those wherein constructive utility has been rightly understood and most thoroughly attended to. . . .

Ornament subordinate to construction.

The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby; nor should all the members of construction be equally ornamented, but only such parts as friezes, pilasters, capitals, pillars, or panels; in fact, simplicity is herein the safest guide to beauty, and enrichment overdone destroys itself. Ornament, indeed, should be like condiment to our food, used only to give piquancy and relish, for as it would be a sickening thing to live on sauces, so over-decorated furniture soon disgusts even those who at first most admired it. It would not be difficult, were it not improper, to point out works of the greatest pretension and the most costly workmanship, which are completely spoilt by this fault. Cabinets entirely covered with carving, the very stiles and rails being as decorated as the panels and pilasters, until the work resembles a pudding all plums. Metal chandeliers, with leaves and flowers in as great profusion as in actual nature. Papier maché hidden under a surface of pearl and gold. So extremely prevalent, indeed, is this error, that it may be said to be the ruling vice of the Exhibition. It should be remembered that contrast is one of the first causes of pleasure, and that *repose* is one of the most valued excellences in art; thus surrounding plainness serves as the background to the ornament,—it is as the setting to the gem, the foil that increases the beauty of the jewel; and the good artist is as much shown by sparing his labour as the bad one by over-enrichment.

It results from this rule that ornament should arise out of construction; the work abstractedly should be framed, wrought, or constructed, and then decorated; not that it is meant that the ornament should be *applied* to the object, but (as in wood, for instance) carved from it; thus the leg formed for support, the pilaster or column for bearing, may be lightened and enriched by cutting away or removing from the block or slab, not by adding to or glueing on. In his natural state man is a true workman in this respect, and works on just principles, perhaps without knowing it. The New Zealander, or the South Sea Islander, *forms* his war-club or his paddle of the shape best adapted for use, and then carves out or cuts away the surface to ornament it. The Swiss peasant, or the shepherd of our own hills, does the same as he tends his flocks. The same will be found the case in the Eastern or Indian specimens of such works to be seen in the Exhibition, as is particularly exemplified in some choicely carved sandal-wood boxes exhibited in the Indian department. Here the natural and the refined taste agree, for the best wood-carved ornament of the renaissance is on this principle, low in relief, seldom projecting beyond the surface of the

pilaster, or the framing of the panel. In this respect the French furniture as a whole is advantageously contrasted with ours, there is less of that imitative treatment, those bulky bunches of flowers and fruits, which project in such graceless abundance from a large number of the British productions. This arises partly from their far greater knowledge, as well as from their better appreciation of the laws of ornamental treatment and arrangement. . .

Judicious use of materials.

Another subject requiring attention from the designer is the best and most judicious use of the materials from which the works are to be manufactured. Allusion has before been made to errors arising from the adaptation of the ornament of one material to another, but besides avoiding this fault, there is the proper consideration of the material in itself, in order to employ it to the best advantage for its display, and to produce the fullest effect of which it is capable; and this will be found equally necessary whether the works are to be of stone, wood, metal, glass, or any other material.

Thus, for instance, in wood-carving care should be taken not only to have the relief so managed as to guard the work as much as possible from accidental injury, but a proper understanding should be sought of the best application of the forms of the ornament to the direction of the grain when it is open or free, and the works should be framed with a view to this consideration; moreover, ornamental carving should not be applied to wood of strongly marked, party coloured grain, but that which is homogeneous in colour should be selected for the purpose, in order that the form of the ornament may as little as possible be interfered with, by being mixed up with the forms and colours of the grain. It is curious how much costly and skilful labour has been thrown away from inattention to such minor considerations as these. Again, in metal work a right understanding of the material will suggest, among other things, the proper treatment of the surface; this is a matter of the greatest importance to the general effect of metal. A due distribution of burnish and mat, of gilding and plain, or of the various kinds of surface tooling, or frosted work, is of the greatest consequence, not to save labour—though this may result from it—but to give richness without gaudiness, and to enhance the beauty of certain parts by contrast with others. When the whole surface is burnished indiscriminately, as is seen in many works, the result is a glitter which renders form undistinguishable; when the whole surface is mat, the peculiar quality of metal seems lost from the want of burnish. . . .

Furniture.

The furniture of a man's house had need to be well designed, well constructed, and judiciously ornamented, seeing that it is constantly under his hand and his eye, and defects overlooked at first, or disregarded for some showy excellence, grow into great grievances, when, having become an offence, they day by day continue to annoy. Here at least the strictest utility should be the first thought, and, as simplicity rarely offends, that ornament which is most simple in its style will be likely to give the most lasting satisfaction. Yet on looking over the various articles of cabinet furniture exhibited, how seldom has this consideration been attended to! The ornament of such works on the English side consists largely of *imitative* carving; bunches of fruit, flowers, game, and utensils of various kinds in swags and festoons of the most massive size and the boldest impost, attached indiscriminately, without any significance, to bedsteads, sideboards, bookcases, pier-glasses, &c., very rarely carved from the constructive members of the work itself, but merely applied as so much putty-work or papier-maché might be. The laws of ornament are as perfectly set at defiance as the laws of use and convenience. Many of these works, instead of being used or useful, would require a rail round to keep off the household. A sideboard, for instance, with garlands of imitative flowers projecting so far from the slab as to require a "long arm" to reach over it, and liable to be chipped and broken with the removal of every dish; and cabinets and bookcases so bristling with walnut-wood flowers and oak-wood leaves as to put use out of the question. Now, besides that such treatments are not ornament, they are not beautiful, and only enter into competition with stamped leather and gutta-percha. This *holly bush* style, which would render walking in the room as dangerous to ladies as walking in a wood, may show difficulties overcome, which, however, had better never have been attempted, but is quite out of place in any work intended to be put to use, and yet we find even bedsteads bristling with such carving. There is great reason to doubt if this merely imitative

carving is ever just in principle when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour in this country. Natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. Let any one examine floral or foliated ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted, and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. . . .

Principles of the ornamentist.

The true ornamentist would seem to be one who seeks out the *principles* on which the bygone artists worked, and the rules by which they arrived at excellence, and discarding mere imitation and reproduction of details, endeavours by the application of new ideas and new matter on *principles* which he believes to be sound, or which time and the assent of other minds has approved to be fundamental, to attain originality through fitness and truth.

Differences between the ornamentist and the artist.

However, in the highest range of his art, the ornamentist may be merged in the artist, there is a distinct difference in the principles of the two arts, a difference which becomes more apparent as the ornamentist descends from labours of such high requirement to those more strictly within his own province. Art has its childhood in a careful imitation of nature, and grows into an abstract imitation or generalization of nature's highest beauties and rarest excellences—still, however, imitatively rendered—and nature, thus selected, becomes the vehicle for impressing men with the thoughts, the passions, and the feelings which fill the imaginative mind of the artist. The generalized imitation of nature is the language in which these imaginative abstractions are embodied and expressed, and this whether the artist be sculptor or painter; the landscape painter even proceeds on the same principles, and endeavours, by a selected *imitation*, to reproduce the aspects of nature in harmony with certain feelings which fill his mind, and which he wishes to impress on the mind of others. In its lower phases art relies more and more on imitation, seeking to give pleasure only by the reproduction of beautiful objects or beautiful combinations, until in its lowest development art, if it can be so called, rests contented with mere *imitation*.

In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* art, the shield by Antoine Vechté, are at one and the same time works of art and works of ornament. From this high range the occupation of the ornamentist descends by imperceptible degrees; not as in the case of the artist through the more and more close *imitation* of nature, but by selecting from her whatever is beautiful and graceful, irrespective of her individual embodiment of these qualities, and adapting them to give pleasure separately and apart even from any wish to recal the objects themselves from which he has sought or obtained them; his effort is to give the most characteristic embodiment of those natural objects (viewed in relation to some peculiar quality, form, or colour, or some particular adaptation required) rather than to imitate; indeed, he departs more and more from *imitation* as he diverges from the path of the artist to occupy his own separate province as an ornamentist. These are truths to be continually borne in mind, as they constitute the only cure for that false style of ornament so largely pervading the manufactures of the day, and already so frequently alluded to under the name of *naturalism*, consisting of the mere *imitative* rendering of natural forms—as ornaments.—REDGRAVE *on Design*.

Practice of the artist and the ornamentist.

The artist, it has been observed, has for his drift the representation of beauty as it appears in its natural subject; the ornamentist, the application of beauty to a new subject. To the former, therefore, artistical imitation is an essential requisite, since he works by it, and by it alone: it is, in short, his language. To the latter it is *not an essential*, but only an useful acquirement. The reason of this is obvious: the painter deals solely with the apparent forms of objects;

and it is by giving us true pictures of the apparent form that he suggests the reality. The ornamentist, on the other hand, in his use of nature sometimes selects the apparent form, sometimes the reality; but in either case the forms or colours which he has abstracted assume a positive and real character, and if he avails himself of artistic effects, it is more for the sake of gaining variety and force than for identity and truth of mere resemblance. In a few words, the ornamentist refers to nature for the purpose of learning the contrivances by which she has adorned her works, that he may be enabled to apply the same forms and modes of beauty to man's handicraft; and this purpose necessarily leads him, as it were, to anatomise her works and resolve them into elements, rather than to view them in the aggregate with the eye of an artist; and to deal with minute particulars of form and colour more as they really are than as they appear modified by visual laws. As he does not aim at that fictitious resemblance of nature which it is the purpose of fine art to effect, but, so far as he goes, at the identical repetition of natural forms and colours in some new material and for some new purpose, it is obvious that the power of representing objects in the form of diagrams is to him far more necessary and valuable than that of imitating them with all their effects of light and shade, of surface or of material, as an artist does.

Limit to naturalism.

It is quite certain that there is a limit to naturalism in ornament, while there is no limit in the opposite direction; let us consider, then, whether the prevailing confusion of ideas and utter want of principle in our ornamentation are not due to neglect of my primary rule, that the art of ornamenting consists in the application of natural modes of decoration, *not in applying pictures* or sculptures of natural objects to our fabrics. If you ask me why Oriental ornamentation is so agreeable and natural, though it consists of little that resembles natural objects, I reply at once, it is because Oriental fabrics are ornamented in the same way as natural objects are. The forms employed are natural and beautiful forms; the colours are arranged and contrasted and modified as we find them in nature. The lines are such as we find in almost every other flower or object that meet us, and therefore always pleasing. The object of the ornamentist is *not to make mere copies of natural objects*, and to paint pictures or carve images of them on the furniture and appliances of life. His purpose is to adorn the contrivances of mechanical and architectural skill by the application of those principles of decoration, and of those forms and modes of beauty, which nature herself has employed in adorning the structure of the world. Ornamental design is, in fact, a kind of practical science, which, like other kinds, investigates the phenomena of nature for the purpose of applying natural principles and results to some new end.

Oriental fabrics.

No mere copies of natural objects.

A landscape with figures is in itself an agreeable object, and may, as we know, be employed ornamentally with considerable effect. But would it form an appropriate decoration for a floor or pavement, if executed, say, in mosaic? Obviously not. It is plain that, in the case of a floor or pavement (and the same rule applies to carpets, floor-cloths, and other coverings of floors) the primary idea to be conveyed is that of uniform flatness and solidity. . .

The power of imitating objects artistically is not adequate to the ends which the ornamentist contemplates. Representations of natural objects, such as flowers or animals, are not ornaments in any other sense than works of painting or sculpture may be said to be so. The application of such representations to walls or articles of furniture, it is true, has often been made, and is daily made, for ornamental purposes, and constitutes a species of ornamental art; but it is only one among a thousand others in which artistic imitation is inadmissible. The artist and the ornamentist may choose out of caprice, as in *the case of arabesques, to unite* their two arts; but the arts are not the less essentially distinct, nor, as a general rule, the less incompatible in practice. The very name grotesque, applied to that kind of art by the painters of the middle ages, because the ancient specimens of it were mostly discovered in grottoes or ruins, is used by us to express anything very absurd or ridiculous; and in truth, since it is a matter of fact that arabesque painting or sculpture have always been the offspring of artists, they ought rather to be looked upon as a kind of beautiful nonsense than as a species of art to be reasoned about.—Dyce's *Lecture on Ornament.*

Extracts from the Evidence of J. R. HERBERT, ESQ., R.A., *given before the Select Committee of the House of Commons.*

Conditions of manufacture.

Do you feel it of importance that ornamental design should be taught in such a manner that it can be usefully applied; that is, in such a manner that each person will be kept within the exigencies of the particular manufacture which he may be concerned in?—Certainly.

Practical art.

Do you think that the masters ought, in order to give a test of their ability, to make designs?—Yes, I do. Some of the masters who are appointed to the country, I think, do not know how to make designs; and indeed had this been done long ago, the School of Design might now be producing far better fruit. I know that men have been appointed as masters of the School of Design, with respect to whom the Council could have known nothing of their ability to fulfil their offices; and I am quite sure that a good many of the masters appointed to the country schools are not at all able to conduct the classes. I am sure that a great many of the masters in the country schools are not equal to the task: some of them are sent from the Royal Academy; they may be artists, but they are not at all instructed in the history and principles of orament; and it is therefore impossible that they can teach those classes that they have to teach.

You draw a distinction, then, between an artist in the common acceptation of that word, and an artist who is capable of executing or teaching ornamental design?—Yes; I believe there are not in this country five men who are fully equal to teach ornamental art; for ornamental art is a difficult subject, and it requires the finest taste to produce a good piece of ornament: people imagine it to be an easy thing, but it is extremely difficult.

Your view is, that a man might have good taste in a particular way; for instance, Wilkie, and yet be unable to produce an ornamental design?—Wilkie could not, to save his life, have drawn that pine apple pattern on this wall; there are few artists indeed, though good artists otherwise, who are equal to this. It requires a regular education, and it requires an artist who has gone sincerely to work in the beginning of his career; and it requires a good many years before an artist is equal to teaching, for he must not only know a good deal about ornament connected with architecture, but also about ornament applied to manufacture.

Public taste.

Mr. H. T. Hope.—I think I understood you to say, that the public taste had by no means arrived at such a point as that they could discriminate between a good and a bad design?—I do not think they can; and I do not think the manufacturers can. . . . .

Principles.

If a man makes a design for a flat surface, he is sure to make it fit for anything else rather than a flat surface; if he makes a design for a rug, he destroys the surface by putting a heavy ornament at each corner, or in the centre, and some flowers, or fruits, or shells, on the rug; so that instead of walking upon a flat surface, you appear to be putting your foot upon hard things, or upon fruits.

Mr. B. Wall.—Do you think the world of art generally would be of your opinion with regard to the observations, that one part of a rug ought to have no pattern at all upon it?—I believe the world of art would go against me upon that point; I believe there are a few men who have been educated in this country within the last 25 years, and who are the first men in the profession, who would go with me; but the great mass would go against me. I think a rug should be a diaper. I may point to that wall as an illustration.

Chairman.—You would call a design a bad design, if being for a flat surface, it gave you a notion of going up and down or of walking over uneven ground?—Yes; it is not a fit design.

Mr. B. Wall.—What you have said with reference to a rug would apply to a carpet, that there should be no stumbling block in your way, but that the surface should be uniformly even, and that there should be no pattern upon it?—I believe that there should be a pattern upon it, and I think that was perfectly understood by the Byzantine artists; they very rarely, if ever, broke the surface, and if they did it was only in small passages of flat colour not shaded.

That refers to pavements?—Yes, they treated everything on the floor as if it was a pavement in mosaic.

To a mosaic pattern you would not object in a carpet?—No; it should be a sort of diaper.

Chairman.—I suppose, as a general rule, all designs should have a sort of obvious relation to the purpose for which the thing is intended?—Yes, if it has not a relation to that purpose it is an impertinence; it is a thing which annoys you.

APPENDIX (B).

Instruction in Practical Art in Foreign Schools;

Extracted from the Report of W. Dyce, Esq., R.A., on Foreign Schools of Design, made in 1839.

The School of Lyons.

France.

The School of St. Peter, at Lyons, was founded about the middle of the last century, expressly for the instruction of draftsmen engaged in preparing patterns for the silk manufacture of that city. It was at first on a very small scale, but its operations were attended with much more benefit than those of the Ecole Gratuite, of Paris (which originated about the same period) seem to have been. It continued in its original condition till the Revolution of 1789, when, with the other institutions of France, it was completely disorganized. By a decree of Napoleon (25 Germinal, An XIII.) it was restored, but on a different footing. It now became a school or academy of fine art, to which, as a subordinate branch, the study of design for silk manufacture was attached.

It appears that, on this account, all the students who enter the school commence as if they intended to become artists in the higher sense of the word, and it is not till they have completed their exercises in the drawing and painting of the figure from the antique and the living model, that they are called upon to decide whether their future pursuits shall tend towards design for industry, or the production of works of fine art. This circumstance, among others, to which I shall have reason afterwards to allude, will account for the well-known fact that the same individuals in France are frequently engaged in both pursuits.

On a review of the method of instruction adopted in the school of Lyons, so far as it is connected with manufacture, it appears to me to exhibit the true principle on which a school of design ought to be constituted, whether it confine itself to one branch of industry, or extend its operations over the whole field of ornamented manufacture. By the account I have given of it, the instruction will be observed to be two-fold; one part relating to the general study of art, and the other to the process of manufacture to which art is be applied; the latter naturally giving rise to what constitutes the ultimate purpose of the school; viz. the practice of the particular species of design which is adapted to the reproductive capabilities of the fabric.

Thus it will be seen that the elements of the education of an industrial artist, which in the German system are divided among two or three separate schools, are here to be found united in one; that is to say, the relation of ornamental design to taste, and the principles of fine art, and its practical relation to manufacture, equally form the business of the school of Lyons.

Elementary studies.

With respect to the elementary section of the studies, the circumstance that the drawing of the human figure is made its basis, proceeds, as I have already hinted, more from convenience, habit, and the accident of the association of the school of the fine arts and the school of design for manufacture, than from any idea that study of that kind is practically available in the preparation of patterns for silk. The human figure, it is true, was taught in the school before its elevation to the rank of a Royal Academy, but not to the same extent; like the "Ecole Gratuite" of Paris, which retains its original constitution, ornament, flowers, and other materials more applicable to the bulk of manufactures, held an equal place in the elementary exercises of the scholars.

Study of the human figure.

It is only, however, in consideration of the specific object of the school of Lyons, that I am disposed to question the propriety of obliging all the pupils to learn the grammar of the art by so difficult a means as the figure, since it

cannot, for ordinary commercial purposes, become matter of ornament in silk manufacture.* *France.*

The human form, as a means of study, and the human figure, employed as ornament, are not identical; and though in proportion as an artist has laid a foundation in a higher kind, he may, with less application, become expert in the practice of an inferior: yet it must be remembered that a power of designing the figure as consummate as that of a Michael Angelo, *does not in the very smallest degree imply the capability of producing a useful pattern for fabrics of the loom.* Any one practically acquainted with the subject must know that the designer for goods of this kind has resources, rules, and methods of execution, which require all the time he has to spare to become conversant with, and that in his after practice, fettered as he must be with considerations of expense, of fashion, and such like, he will rather regret than feel gratified with the possession of a mere accomplishment which he is able to turn to no useful purpose.

But the case is quite different if a school has a general and unlimited reference to manufacture. In a school of this kind, it appears to me that the opportunities it affords for the practical study of art must strictly correspond with the uses to which it is subsequently to be applied. If the pupil intends to become a designer or fabricator of small bronze works for pendules, &c., or a carver in wood, or a silver chaser, or a house decorator, unless the human figure or figures of animals are to be banished from such branches of industry, these must become the object of his studies. It is utterly preposterous to deny to artisans the full means of study necessary for the skilful exercise of their several crafts from any fear of their becoming artists; because if they do so, and are successful, it will not be a matter of accusation against a school of design, that it first afforded them the means of acquiring celebrity. In France, when this takes place, so far from being looked upon as an evil, it is considered to be creditable to the school; in proof of which, I need only quote the address made to the Minister of the Interior by M. Belloc,† director of the Ecole Gratuite of Paris, at the annual distribution of the prizes in 1837, in which he recounts with pride the names of the pupils who, having commenced their studies under his superintendence, were afterwards transferred to the "Ecole Royale des Beaux Arts," where they had gained prizes in several departments of fine art. Where useful.

I do not, I confess, see anything to fear on this ground. Of the 2,000 works of art annually exhibited at the Louvre, at least a fourth part is the production of artists who, though engaged through the year in the preparation of patterns for manufacture, gratify their taste, or (it may be) their vanity, by executing during their leisure hours some picture or statue for the exhibition. In England the employment of an industrial artist as a recognized and lucrative profession can hardly as yet be said to exist; and, were this once created through the agency of schools of design, it would prove a sufficient remedy for any misdirection of the student's acquirements. The profits of a designer for industry in France are greater than those of a second rate artist. This is well known; and it acts as a safeguard against the ambition of becoming an artist, which, under similar circumstances, would operate even more strongly in England than it does in France. Status of the designer in France.

But I am persuaded that the want of opportunity for the study of the figure, is the very cause of the evil which is so much dreaded. Were the capability of drawing the human figure as common as that of reading or writing (which in France it may be said to be), we should, no more than the French do, think of identifying the former with the genius necessary for the practice of fine art than we should suppose the latter must inevitably lead to deluge the world with poetry.

Take the case as it now stands in England:—A young artisan of the better class engaged in an occupation which requires some knowledge of art, and possessing natural talent, is desirous of drawing the figure. Let us suppose him

* I say for ordinary commercial uses, because the French *metteurs en carte* and weavers are extremely fond of displaying their skill by producing for the exhibitions, copies of pictures, &c. There was lately executed by the Jacquard machine a copy of one of the pictures in the Musée de Lyons, which must have required an artistical power and an acquaintance with the capabilities of the loom, of which manufacturers in this country have no conception.

† Himself a painter of History.

France.

for this purpose at work in the British Museum, or, if he is able to afford it, at some private school: now who are his associates in study? Why, young artists, without exception. The result of this may be easily foreseen. Having no one to explain to him the bearing of the study he is engaged in on his industrial occupation, and being constantly associated with those whose purpose is the pursuit of fine art, he gradually falls into their habits of thought, becomes innoculated with their desire of fame, is disgusted with his humbler craft, and in the end, perhaps overrating his talent, forsakes a certain subsistence for one always precarious, and to inferior ability most hopeless.

Had this artisan during the progress of his studies been made fully aware of the amount of excellent art which might be infused into the productions of the branch of industry in which he was engaged;—had he been shown that the same principles of beauty which guide the professors of fine art in their works, were also required in his own, he would have been convinced that he had ample scope for the indulgence of his fancy or his skill, without resorting to any means of displaying them more difficult than those to acquire which he had already undergone an apprenticeship. It is evident too, from the history of ancient industrial artists, that there may be an enthusiasm quite as absorbing in the execution of works of ornament, and a reputation as lasting as there is in the creation of the higher productions of fancy; and these two circumstances, I take it, would be very influential with young men likely to indulge in the ambition of becoming artists.

"La Mise en Carte."

The class of "La Mise en Carte" in the school of Lyons, though intentionally most complete, is not considered to be so efficient as it might be. It is said that the pupils who have terminated their studies, instead of being finished designers, perfectly acquainted with the various practical improvements in the fabric and the fluctuations of taste which have taken place up to the time when they leave the school, and consequently ready to enter into the service of manufacturers, are obliged to undergo a long noviciate in the "atelier" of some artist in full employment before their abilities can be turned to any account. This defect is supposed to arise from the circumstance that the professor who was formerly a silk manufacturer, has ceased to maintain his practical acquaintance with the actual state of industry in Lyons; and that his instructions referring rather to the silk manufacture of ten years back, than to that of the present day, the students leave the school unacquainted with many of the most important improvements in the working of the Jacquard machine which have recently been introduced. I give this, however, as an opinion current in Lyons, the justice of which I had no means of verifying. If such be the fact, the blame is not due to the intention or constitution of the school, for there is an express provision in the laws relating to the deposit of patterns at the "bureau" of the "Conseil des Prud'hommes" (Art. 18, March 18 1806), by which the patterns of silk, after the expiry of the time for which the protection has been granted, become the property of the school, to enable the professor to exhibit historically to the students the progress of the manufacture both as respects taste or fashion, and fabric.

But there are other causes besides the excellence of the system of tuition in the school of Lyons, which have their share in maintaining the great superiority of taste in the silk manufacture of that place.

Dr. Bowring has stated* that the silk trade of Lyons is one of orders. This is strictly true; and the Lyonnese manufacturer, accordingly, looking on the execution of a piece of silk after he has received the order for it, as a matter purely mechanical, which requires only a certain expenditure of labour, time, and material, bestows all his care and attention on the pattern; because it is on the quality of this that his success in the market depends.

Designs on paper not necessarily successful when worked.

Nothing, in fact, is more difficult than to pronounce with certainty what the merits of a design drawn on paper may be when it comes to be worked on silk; on this point the most practised draftsman is always doubtful. The French manufacturer is well aware of this; he is quite sure that if his designer be uncertain, much more is his employer in the trade likely to be so: he adopts, therefore, the safe expedient of sending into the market his patterns already woven in silk; and this he finds to be advantageous in two ways. When the

* Report on Commercial Relations, Silks, and Wines.

French patterns thus prepared, and the patterns of the English manufacturer, which are only drawn on paper, are presented at the same season to the English dealer, the preference, if any doubts or uncertainty occur, is naturally given to the former. But besides this, the French manufacturer is really able, by the employment of looms solely in pattern weaving, to bring his patterns to greater perfection. *France.*

Very generally the defects of a pattern for silk become apparent *only* in the working. When they occur, the Lyonnese pattern weaver has no reason for hesitating to make the necessary change, because he is paid for doing so; and the designer is always at hand to show him where the defect lies, and how it may be most easily remedied. The English manufacturer, on the other hand, perhaps to avoid the risk of a dispute about a change of pattern,—perhaps though aware of some defect, because he is unable to discover where it lies, and from habit, has no confidence in the taste or advice of his draftsman,—is obliged to allow the piece to be produced in large quantity, and thus has an inferior article thrown on his own hands, or on those of his employer in the trade.

In Lyons there is no chance of this. The business of the pattern designer and *metteur en carte*, (always the same person,) does not cease with the mere production of a drawing on paper; he also superintends its being set up and worked in the loom; and thus he is enabled to correct, to retouch (if I may be allowed the expression), and to finish his design. So complete is the co-operation between the designer and the pattern-weaver, that both may be said to be engaged about one object; the latter being an instrument in the hands of the former to accomplish a work of art, towards the production of which the labours of the designer really tend, namely, a pattern wrought in silk and not one sketched on paper.*

There is no circumstance, indeed, in France connected with the application of design, not merely to the silk manufacture but to every branch of industry, that deserves more special notice than the high estimation in which industrial artists are held, and the free and unrestrained exercise of their judgment and taste which is consequently allowed to them in all matters over which their peculiar abilities ought properly to give them control. So entire is the confidence which the Lyonnese manufacturer reposes in his designer, that I have been assured by the head of one of the principal houses there, that in many cases he did not see the patterns till they were produced in silk, being quite satisfied that in every matter where taste was concerned the artist must know better than he. In short, a French pattern designer is looked upon in his sphere precisely in the same light as a professor of fine art. You may employ him or not as you think fit, but having given a commission, it is he, not you, who is responsible for the merits of his performance; and this, as I have stated, does not terminate in the design merely,—his taste and judgment must be equally allowed to control the manner and process of reproduction. Industrial artists in France.

Those who are not much conversant with the very different state of matters in this respect at home, may think I attach too much importance to the authority which is accorded to French pattern draftsmen by manufacturers, but a very little consideration will be sufficient to make this appear in another light. For myself, I am quite persuaded that if there is one cause more powerful than another which has contributed to retard, or which now presents an obstacle to the progress of taste in British manufacture, it is the degraded position which pattern designers occupy,—a position in which their talents find no scope for development, and their taste and judgment as artists are set at nought.

It may appear incredible, but I assert it without fear of contradiction, that there are very few if any instances in Great Britain, of industrial artists who are employed as responsible persons; that is, to whose judgment manufacturers give the least deference; whose productions can be looked upon as original works; or who are allowed even to have a voice as to the mode in which the

* Dr. Bowring has stated (1834) that half the Lyonnese weavers live in the vicinity of the town, and that the number of those residing in Lyons has been gradually decreasing. I understand that at the present time, those only remain who are engaged in pattern weaving, and the weaving of the richer kinds of figured stuffs; and that this arrangement, by which the operatives are scattered over a considerable tract, has been promoted by manufacturers, who have found it beneficial in preventing the combinations which used formerly to be so seriously inconvenient and detrimental.

France.

patterns they are employed to make should be executed. This state of things, it is true, in the first instance, originated in the deficiencies of designers themselves, and their inability to cope with the skill of continental artists; but the position they have lost cannot now be regained solely by the acquisition of any degree of excellence, since the expedients universally resorted to by manufacturers have done away the very necessity of other than mere draftsmen and copyists. As the case now stands, the manufacturer takes upon himself the onus of finding the pattern, and this is every way attended with detriment to the interests of commerce. I do not suppose I am guilty of any libel on the character of a most valuable and important branch of the community, when I say that, generally speaking, manufacturers are practically unacquainted with art, for the same may be affirmed without offence of the majority of the members of other professions; but if this be the case, and they have taken upon themselves a responsibility, which from their education, their occupations, or perhaps their natural powers of judgment in matters of taste, it is impossible they should be competent to discharge, we shall find no difficulty in discovering the source of the short-sighted expedients by which each has endeavoured to outstep the other in the race after commercial novelties.

Copying patterns.

The mechanical business of copying, altering, or dove-tailing patterns, already in some shape in the British or foreign market, (which is all that a draftsman is now called upon to do,) is neither lucrative, nor does it hold out the very smallest prospect of that kind of reputation and applause which French designers individually enjoy, and which every one knows is the most powerful motive for exertion with young artists; the consequence is, that if a youth of natural ability thinks he has any prospect whatever of succeeding in the higher walks of art, he will rather take his chance in this than submit to the thankless drudgery to which he is exposed as a pattern draftsman. If this is not true, how comes it that we have no instances of men of high artistical powers devoting themselves to design for industry? That such is the case in France every one is aware; and why is it so? Because, not only is the estimation in which they are held and deference which is paid to their opinion always proportioned to their skill and abilities, but the remuneration is such as to ensure them a respectable position in society.

Commercial value of taste.

In Lyons, the commercial value of taste is reckoned so high, that when a young man displays remarkable powers, a house will admit him to a partnership, in order completely to monopolize his services. Even in general employment, a Lyonnese pattern designer in good practice, realizes as much as 10,000*f.* per annum; which, considering the comparative value of money in Lyons and any town in England, must be reckoned a sum much beyond the conceptions of remuneration on the part of English manufacturers. But why is this? For this obvious reason; the French manufacturer incurs little or no expense for the purchase of foreign designs; he does not employ agents to obtain *per fas et nefas*, a pattern of every new article that appears in the London or Paris market; he never suffers the loss (so frequent in this country) arising from his having manufactured the same pirated design simultaneously with three or four other houses; and therefore it is that he can afford to pay his artist highly. Though the sum he thus expends may appear large, the outlay on patterns in France is not greater than it is in England, if indeed it be so great. But the difference is this, that the money which in France is paid directly to the artist, is in England frittered away on expedients for superseding the employment of original designers;—expedients which, if law and honesty are to be taken into account, cannot be reckoned other than illegitimate, and which, in prudence, must, I fear, be thought very short-sighted, because the great bulk of patterns executed in England according to the present system, must inevitably want the stamp of novelty and originality, which is not only the great characteristic of the French, but is really the advantage which the French manufacturer gains by paying liberally for the assistance and judgment of highly educated artists.

Want of artistical taste in colours.

Another evil arising from the present system, is the want of artistical taste in the execution of fabrics, especially of the coloured kinds. It is the common practice to ring the changes (if I may use the expression) on a pattern, by varying the arrangement and quality of the colours. I need not say that to do this in a tasteful manner, the judgment of an artist is absolutely necessary. Now, unfortunately, this is never (so far as I have been able to learn) put in

requisition. Nominally, it belongs to the manufacturer to direct the variations of colour and effect, but virtually it is left to ignorant workmen, who having a certain established mode of proceeding, put it in practice in every case, whether in respect of taste it be right or wrong.

Paper-hangings.

A few years ago, a French manufacturer of paper-hangings came to this country, with the intention of commencing business. To ensure his success he brought with him a skilful designer of patterns for paper, believing that with the advantages he should enjoy in other respects, he had only to superadd the quality of excellent design, (in which English papers are lamentably deficient,) to drive all competitors out of the market. He engaged English workmen, and commenced his operations. His designer, accustomed to the French method, was of course not content with having merely furnished the pattern; he considered that half of his vocation consisted in seeing that no injury was done to the character of his designs through the unskilfulness of the workmen; with this view, he insisted that the tints employed should exactly correspond to those in his design; and that if the colouring were to be changed, the alteration should be according to his judgment. Could anything be more reasonable? But what was the result? The workmen struck work; they had been accustomed to make up their tints in large quantities; they had never used but three greens, or two reds, or two yellows, and so on; there were only certain changes in the arrangement of the colours which they were in the habit of making, and it was absurd to suppose that they should submit to the caprice of a Frenchman, who seemed to think there were as many colours as days in the year, and who insisted upon many minute variations of tint of which they could see no use, and which were not employed in the trade. The concern was accordingly broken up.

I have mentioned this little history (which is purely matter of fact), not only because it completely marks the difference between the French and the English system of *mise en fabrique*, but because the comparative results which might be expected from the difference are so fully borne out by the actual state, in the two countries, of the branch of industry to which it relates. Half a century ago, I am informed, France was supplied to a large amount with paper-hanging, manufactured in England; and the names of the artists who at that period gave to it its high character, have even been preserved. At the present time, by reference to the French Custom-house returns, it appears that the importation has dwindled down to almost nothing (Ret. 1836-7, 14 kilogr.); while a visit to the shops of any of the English dealers in the metropolis, will prove to what extent England is indebted to France for whatever is novel or tasteful in that branch of industry.

French manufacturers defer to the judgment of the artist.

On the other hand, if the French manufacturer defers to the judgment of the artists where taste is concerned, the latter is indebted to the former for information as to the direction which his taste and powers of invention must take to become of commercial benefit. Design for industry is not an abstract thing; it is not the business of the designer to produce good patterns for any possible condition of manufacture, but, taking it as he finds it, to bring his cultivated taste to bear on its improvement. It is the fashion of each succeeding season that he has to deal with. The practice of French manufacturers in this respect seems to me worthy of being noticed. It is, I believe, considered by them, that fashion is something more than the mere caprice of the moment; and, though individuals of rank or of celebrity of some kind may for a time give a particular bias to the *mode*, yet that the current of taste in the ordinary matters of life has its origin, and takes its direction from the general character and habits of society. Hence they say, if we refer to the history of any past age, we shall find the records of its literature and its art, and the remains of its every day appliances of life, all partaking of some common character of sentiment. Acting on this notion, the manufacturers of France make it their business to discern accurately the characteristics of the under current of feeling to which fashion and its changes are supposed to be due; and by this means to keep pace with people's inclinations, and even to anticipate them. "We know," said one of the Lyonnese manufacturers to me, "that when the fashion of this year shall have run its course, every one will have a longing for something new; yet not absolutely new, but something to which the present mode naturally tends. That something, which in the world of fashion is only an

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indefinite sentiment, in fact, a mere predisposition, we endeavour to render palpable, to give it a strongly pronounced character, and assign it a name. Therefore it is that with us fashion is so paramount; the objects of industry presented at the commencement of a season exactly chime with and anticipate the predispositions of society."

However this be brought about, whether by an understanding among the heads of the several branches of industry, or by force of tact in individual manufactures, I am not able to say; but certainly the consistency and uniformity of fashion or style in all the productions of a Paris season are very remarkable; and it cannot be affirmed, that they are due either to experiment or to foreign influence.

The Gewerb Institut, at Berlin.

Prussia.

The paramount object of the Institute is the creation of a race of intelligent and highly-cultivated artisans, to whose influence on the manufactures of the districts to which they belong, the Government looks for the special benefits which are proposed by schools of more limited purpose. On this account, whatever may have been the occupation of the pupil previously to his entering the school, no reference is made in the course of the instructions, either to that, or to his future purposes. If, however, during the progress of his studies, he displays remarkable scientific or artistical talent, he is transferred, as the case may be, to the University, to the Royal Academy, or to the Bau-Schule.

Admission.

The young men who obtain admission to the Gewerb Institute, have generally been recommended on account of their having, in the elementary schools, shown some promise of abilty; and the full development of this, whatever it may be, not by partial means, but by an admirable and extended system of education, is the great purpose of the Institute.

Course of study.

So far as taste is concerned, it was hoped that, by constituting the study of the *principles of design and construction a part of the course side by side with mechanics, chemistry, and other branches of physical science*, the character of the pupils would be elevated in that respect in a degree suited to their other acquirements; and that whatever improvement took place in their scientific and practical knowledge, would also in the refinement of their tastes; and, accordingly, that the appreciation of art, and its right application wherever it was desirable, would be the inevitable result. Such has been the case. It is hardly necessary to say that these highly-instructed artisans seldom return to their native provinces as mere workmen; their knowledge and acquirements make them invaluable to manufacturers, as overseers and directors of their establishments; and thus, though the Gewerb Institute does not profess specially to instruct designers for manufacture, it happens ultimately in very many cases that its pupils either personally conduct, or at least have the superintendence of, that branch of art. And apparently nothing can be more admirable than the preparation which is given in the school, for an occupation of that sort. In the second class of the school (which is the elementary one), the pupils are taught geometrical, architectural, and free-hand * drawing. They then have a course of mathematics and the elements of physics; after which they study machinery and the practical operations of manufacture. In this stage of their progress they learn, from working models and the demonstrations of the professor, *every requisite of the design intended for a particular manufacture.* They are taught, for instance, in the case of figured silk, how to transfer a design to the ruled paper; how to read it off and pierce the cards; how to choose the silk which will produce the proposed effect, and lastly to set it up and work it in the loom. Or in the case of calico printing, they are shown the various operations of block and cylinder printing, and the effects and combinations of colour which are possible in that process of industry.

Instruction in processes.

It is obvious that preparatory study such as this might, if it were allowed to produce its full effect, leave comparatively little for the pupil to acquire in the practice of industrial design.

In the cultivation of art in the Gewerb Institute, there is no limitation as to the objects of study which are placed before the pupils. So far as the materials

* Frei-hand-zeichnen, in opposition to rule and compass drawing.

go, they are, as I have hinted, precisely of the same nature as those made use of in academies of fine art. They consist of casts from antique statues, casts of animals from the antique and from nature; casts, drawings, and engravings, of ornament from the antique, and from nature; casts, drawings, and engravings of ornament from the antique, and from works of the middle ages; and casts and drawings of plants and flowers from nature. The school also at one time possessed a life academy; but this was discontinued as an unnecessary expense; and the students now have the privilege of attending the school of the living model at the Royal Academy, when the masters deem them fit for it. All the pupils, however, after the preparatory exercises in architectural and other ornaments, go through a course of study of the human figure. *Prussia.*

A reference to the plan of instruction will at once show why the Gewerb Institut does not fully operate as a school of design. By the time the student has reached the highest class (1 class, 1 division), his exercises in design have altogether ceased; and this arrangement is, I believe, expressly intended to signify that the study of art in this institution is looked upon only as a matter of general education. If a pupil, therefore, is desirous of becoming an artist, in any sense, he must look to the Royal Academy as the source of the knowledge and skill necessary in that profession.

Thus in theory the joint efforts of these two establishments are required to complete the education of a designer for manufacture; because his occupation is supposed to hold a middle rank between that of the mere workman and the professor of fine art: in the one he is taught to look upon art solely in its reproductive or commercial aspect; in the other, in its relation to taste and right principles; and accordingly, to a certain extent, we find similar departments of study in both institutions. Before the foundation of the Gewerb Institut (about 12 years ago) the Royal Academy possessed *ateliers* for the practice of several branches of industry connected with the arts of design; and though, for convenience sake, the manipulatory part of these classes is now almost confined to the former, the old departments of study still remain.

This fact is, I think, an important evidence of the views (just views, as I consider them) which existed in old academies before the establishment of schools of design was thought of; and I may be permitted here to allude to a circumstance which has not been noticed, that the same opinion of the practical and necessary connexion of fine art and industrial seems, by an expression of Sir Joshua Reynolds, in his address on the opening of the Royal Academy of London, to have been entertained in this country at that time. The classes in the Royal Academy of Berlin, referred to, are:— Classes.

1. A class of carving in wood, and wood-cutting.
2. A class of all kinds of engraving.
3. A class of ornamental letter and card-cutting.
4. A class of metal working.

Besides these there are, for the general education of ornamentists:—

1. A school of drawing and modelling of the human figure.
2. Ditto ditto of animals.
3. A class of landscape and botanical drawing.
4. A class of general decorative design.

In practice, this association of the Academy and the Gewerb Institut, in the rearing of designers for manufacture, is inconvenient, and perhaps intended to be impracticable. Every student of the latter is obliged, as I have said, to go through the whole course, which occupies three years; and this long period is a sacrifice of time which, to a young artist, would not be counterbalanced by the general advantages of the institution in other respects. Besides, if he had merely in view the practice of design, admission to the school would most probably be denied to him. But more than this: the Gewerb Institut, looking solely to the mere manufacture, uses the study of design as a means of elevating the tastes of artisans, without reference to the pursuit of art as a profession; the Royal Academy, on the other hand, professes to do no more than impart the right principles and general practice of decorative art; and thus the designer (to use a homely expression) slips down between two stools: he is left to acquire, as he best may, what after all constitutes the real difficulty of his profession,—the power of producing tasteful patterns adapted to the existing state of industry. I think we may find a recognition of this defect in the system in the fact, that a

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Sunday school, held in one of the apartments of the Gewerb Institut, has lately been opened for pattern drawing, chiefly with reference to damask, figured silk, and carpet weaving. This, however, has not removed the difficulty; because it appears that the students of the Gewerb Institut are not allowed to attend the Sunday school, nor *vice versâ*; and its provisions for imparting knowledge, either of art or manufacture, are as yet too incomplete to supply the place of the Gewerb Institut to those to whom the latter is inaccessible.

The pupils attending the Sunday school are mostly sons and apprentices of weavers, whose object is to acquire the power of preparing the designs of others for the loom, by transferring them to the ruled paper. There were only five pupils at this school when I visited it.

Professors.

The studies of the Gewerb Institut are conducted by ten, and sometimes a greater number of professors and teachers. They are paid by the lesson the sum of one thaler (3*s.*), each lesson lasting an hour; when the lesson is more in the nature of a lecture, requiring previous preparation, the payment is extended to $1\frac{1}{2}$ thaler per hour. The masters are not engaged for life, but may be dismissed on a notice of six months.

The institution is under the sanction of the Minister of Commerce, by whom a director is appointed. The present accomplished director, M. Beuth, being himself in the ministry (in the department of manufactures), receives no salary, and is obliged to no periodical attendance, or practical interference in the conduct of the studies. He has the appointment of the masters, and absolute control over their operations.

Prizes.

Prizes, consisting of copper and silver medals, are periodically awarded to the most deserving pupils, who, also, at the termination of their studies, receive recommendations from the director to the heads of various branches of industry in which they have shown capability; and a young man, thus recommended, is sure to obtain immediate employment.

Exhibitions of specimens of manufacture are held from time to time in Berlin. The object of these is to reward visible progress in manufacture by medals and other marks of approbation. It has been thought advisable to allow considerable intervals to elapse between these exhibitions, of which only two have already taken place, one in 1822, and the other in 1827. In the provinces a jury decides upon the admission of specimens, which are sent to Berlin at the expense of the state. The admittance-money at the door of the exhibition is five silbergroschen (about 6*d.* English) for each person; and of the money thus received, and the expenditure, a public account is kept, and the profits are distributed, either among the provincial schools, or awarded to the individual exhibitors; the division being made according to the proportion in which the provinces may have distinguished themselves. I cannot help here expressing my conviction, that were an annual exhibition of this kind held in London, it would, after a few trials, provide a fund which would not only relieve the state from the necessity of supporting the central school, but would be sufficient to defray the expenses of elementary schools in provincial towns. If it be considered that an exhibition of this kind would embrace the display of every kind of art which is now excluded from the ordinary exhibitions of works of painting, sculpture, and architecture, it must be obvious that under proper management it might be made to possess sufficient interest to attract, to an unlimited extent, public admiration and support.

In conclusion, I have to state, that besides the schools expressly for the study of art, in all gymnasia, higher schools of citizens, normal schools, in most of the schools in towns, and in the better elementary schools in the country, the principles and practice of design are taught as an ordinary branch of public instruction, and that in the universities there are chairs of the History of Art.

Bavaria.

Polytechnic Schools in Bavaria.

Exhibitions.

"At the present time, there are in Bavaria only three polytechnic schools, viz. at Munich, Nuremberg, and Augsburg; the first attending chiefly to architecture, and works of industry on which fine art has a more immediate bearing; the second, to casting and working in metal, wood-carving, &c.; and the third, to the manufacture of wool and cotton, and to dyeing and calico printing.

The expenses of these three schools are charged directly on the budget, which gives the sum of 27,000*fl.* to be divided according to a certain rate among the three.

Besides this, a sum is derived from voluntary contributions of the corporations, and from fees paid by occasional students. *Bavaria.*

Any town is at liberty to found a complete or incomplete polytechnic school, which will be placed on the same footing in the privileges afforded to the students as the Government ones, provided there be already in the place an industrial and agricultural school of the 1st (complete) class, the success of which has been previously established.

Schools in Bavaria.

A remarkable difference exists between the polytechnic schools of Bavaria and the Gewerb Institut of Berlin in this respect, that though they form part of a system of public instruction even more exactly defined than the Prussian, the teachers are expressly prohibited from allowing the maintenance of the system to stand in the way where the exigencies of industry seem to require either a more limited or a more extended application of their efforts. I have already mentioned that the school at Munich is intended to bear chiefly on such branches of industry as are immediately connected with the fine arts, the school of Nuremberg on metal casting, and that of Augsburg on calico-printing. Circumstances did not permit me to visit Augsburg, but the proofs I witnessed at Munich and Nuremberg of the efficiency of the schools, hold out the utmost encouragement, and give the best hopes of success to the establishment which in this country has lately been founded through your foresight and exertions.

The circumstances in which the school of Nuremberg is placed rendered it peculiarly interesting in relation to the objects of my inquiry. The town itself is a perfect mine of monuments of industrial art, the productions of a race of celebrated artificers, remarkable for having combined in their own persons the artist and the mechanic. In no place does there appear so widely spread the influence of taste. Not only in works, the costliness of which might have admitted of the employment of artists to furnish the designs; but in the most ordinary productions of handicraft, the love and knowledge of art manifest themselves. The character of these remains has influenced in a twofold way the operations of the school. First, by exciting among the students a lively emulation of the skill of the ancient industrial artists, and an ambition to become celebrated in the same semi-artistical line. They have affected also the progress of the school in another way, which, it seems to me, involves a principle of much more importance than in this country it is generally esteemed. The great mass of ornamental art in Nuremberg, is of one kind in point of style; viz. that practised by Albert Dürer and his numerous followers: in other words, the students have continually before their eyes an exuberance of ornamental work in one particular style. Before the school commenced its operations, this vast storehouse of beauty was passed unheeded, but as soon as the education of the eye and hand had taken effect, and the students began to be sensible of the merits of ancient Nuremberg art, the commanding genius of Durer overpowered the efforts of the director of the school to introduce the antique taste; and now, where we have one article of manufacture designed in the classical style, we have ten in the Gothic, or rather in the peculiar manner which owes its origin chiefly to Dürer, and is known by his name. *Nuremberg.*

Nothing can certainly establish more palpably the value of exhibitions of art and industry, or their power of giving a bias to the taste or talent of educated artisans, than the circumstance I have alluded to above. I do not inquire whether the character of the works of the Dürer school be good or bad; it is sufficient to have noticed, that the constant exhibition of one kind of art, accompanied with education, is proved at Nuremberg to have given rise to a taste for it; and that, if this be true, it may safely be set down as a rule, that one of the not least important auxiliaries in accomplishing the good proposed by schools of design, is the affording to artisans ample means of becoming familiar with the best productions of industry, ancient and modern. *Exhibitions.*

The school of Nuremberg existed some years as a private school, before it was reorganised, and taken under the care of government. It was, at the outset, the project of some individuals who proposed to afford gratuitous instruction in design to artisans. After the experience of some time, however, it was *found that a mere drawing or modelling school was not an adequate means of acting*

Bavaria.

on some of the manufactures practised in the town. A metal worker, for instance, who was only taught modelling, appeared still to want a link to connect the instructions he received with his craft; and it did not seem that any definite good was done either in this or similar cases. It was then agreed to establish a workshop for the school, in which the actual processes of various manufactures should be performed by the students; and arrangements were in progress for this purpose, when the edict of the King for the organisation of a system of public instruction was issued, and the school was placed in the polytechnic grade, and enlarged accordingly. The building in which the school is carried on contains also the elementary schools, and the gymnasia; so that a pupil may pass directly from this admirable set of schools to the University. Last year 183 , the whole number of pupils in the three grades was 1,338, viz.:—

Processes.

In the elementary schools - - - -	415 pupils.
Mechanics' holiday school - - -	799
Agricultural and industrial - - -	106
Polytechnic school - - - - -	18
	1,338

In the mechanics' holiday school of Nuremberg the branches of instruction are:—

1. Drawing.
2. Modelling in wax and clay.
3. Engraving on steel, copper, and wood.
4. Moulding plaster and clay.
5. Casting, chiseling, and chasing metal.

The whole establishment is under the superintendence of two directors and 23 professors and masters.

FRANCE.

CONCLUSIONS TO BE DRAWN FROM FOREIGN SCHOOLS.

I now come to examine whether the information which it has been in my power to obtain affords any satisfactory reply to the inquiry which formed the immediate business of my mission. Do the foreign schools, either singly, present a model which it might be safe to follow in organising the Government one at Somerset House; or collectively, do they exhibit any common character or principle which would seem to determine the precise character of the instruction which is required for the education of designers for manufacture?

Putting the matter in the former light, it does not appear that there is any one of the establishments I have visited that exactly answers to the proposed nature of the school lately founded under your auspices; the Prussian and German schools being, on the one hand, more extended, and the French, on the other, more limited in their purposes, than is consistent with the objects you have in view.

School of Lyons.

But if the inquiry be regarding the principle on which the study of design for industry ought to be conducted, all the schools seem to me to offer the same testimony. If the school of Lyons, such as I have described it, were supposed to bring within its scope the whole circle of manufactures, instead of confining itself merely to the improvement of fabrics of silk, and to employ means of instruction in design for industry generally, on the same principle as it now acts upon in reference to silk manufacture, its plan would be absolutely identical with that of the Prussian and Bavarian schools, supposing these latter to be stripped of the branches of study which have no immediate bearing on design.

Thus in the school of Lyons we have,—

1st. The general study of design.

2d. The study of the process, and reproductive capabilities of the manufacture to which design is to be applied; and

3d. The study of the particular species of art rendered necessary by the conditions which these impose upon the artist.

It is obvious that, however extended the purpose of the school may be, these three branches of study must, in some shape or other, be brought into operation: the same principle of instruction must be maintained. How, in truth, can it be otherwise? It is not intended to teach simply the arts of design, (for then it

would be a mere drawing-school, convertible to any use to which that kind of study is applicable,) nor is it to exhibit the processes of manufacture, but it looks to a third something, constituted out of both. *The art to be learned is not that of producing an abstract kind of decoration adapted to no particular purpose, or an eternal ringing of the changes on the few ornaments of Greek architecture, but the best mode of designing patterns suited expressly to particular fabrics or manufactures. Design and manufacture are the elements which are to be brought together; they must, therefore, equally form matter of study in the school. On the one hand, the study of art is necessary, because this is the remedy which is to be applied to bad taste in manufacture; on the other, the study of manufacture is not less so, because without this how is it possible to know in what way the remedy is applicable?*

Proper system of instruction.

Now, of the modes of reproduction in manufacture there are two kinds: first, that which is effected by means purely mechanical; and secondly, that which depends on a certain amount of artistical skill in the workman. Under the first class may be ranged all kinds of textile fabrics, block printing, casting in metal, &c.; under the second, house decoration, engraving, carving in wood, metal cutting and chasing, &c. &c. In the preparation of designs for the branches comprehended under the second class, no practical difficulties occur; the fancy of the inventor is not fettered by any restrictions imposed by the mere process of reproduction. If the power and knowledge of the workman be adequate, any design may be reproduced, because it is a mere reproduction in the same kind. Thus all patterns for painted work are themselves painted; and all designs for solid work are themselves produced in some solid material.*

But with respect to design for most of the former class of manufactures, the case is very different; in these two points must be considered—first, the mere capability of the fabric or process in respect to design; and secondly, the nature of the process. Thus it appears that silk weaving, from the tenuity of the threads, is capable of imitating, with the utmost accuracy, any kind of pictorial effect, at least in theory it is so; but in practice this is impeded by the prodigious difficulty of the *mise en carte*, that is, of putting on paper the arrangement of the threads by which the effect is to be produced.† In this, therefore, the artist has chiefly to make himself master of the process; on the other hand, such operations as calico printing and paper staining are, from their very nature, incapable of reproducing pictorial effect, and require accordingly a conventional species of design equally adapted to their powers and mode of reproduction. To make this design workable, therefore, the artist for these branches must first know what can be executed, and secondly, how, with the limited means at his command, and consistently with considerations of expense, &c., he may produce the best effect.

From what I have said, it will appear that the classes who directly derive benefit from the instructions of a school of design for industry are, first, designers, strictly so called; and secondly, workmen whose productions are the result of a certain amount of taste and artistical powers. To mere mechanics, by which term I mean those who either produce by machinery, or who accomplish their works irrespective of any taste on their parts, the study of art can afford no direct assistance.‡

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* It is but just to explain that though I have ranked engravers in one sense among the reproductive workmen, yet as they reproduce in a different kind, and the transfer they make from the coloured effect of a picture to the mere black and white of a print, requires a high degree of talent and knowledge, they must be placed in another sense on the same level with the inventors of the works which they copy.

† I have already mentioned that this almost insuperable difficulty has given way before the consummate art of the Lyonnese *metteurs en carte* and weavers, who have executed by the Jacquard machine copies of pictures in the Musée with the utmost fidelity.

‡ I allude to this not only because there are many who confound the purpose of a school of design for industry with that of a mere drawing-school for artizans, but because some time since an ignorant clamour was raised on behalf of the operative weavers of Spitalfields, who it was supposed would be benefited and the silk manufacture improved, were drawing schools established among them. In a moral point of view it would, no doubt, be very desirable to direct them to the pure pleasures which have their source in the love of art; but we might as well think of teaching design to the Jacquard machine for the improvement of its taste in weaving, as to the weaver who sets it in motion. Everything that relates to design must have been prepared before the weaver puts his hand to the work; so completely mechanical, indeed, is his part of the matter, that it appears that steam power has been in one case lately substituted for hand labour in the working of the Jacquard machine.

France.

Foreign Schools of Design.

In the matter of education the foreign schools of design deal with the first class, viz., artists or designers, *i. e.* inventors, as if they were to become workmen, and with the workmen as if they intended to be artists; the designer is brought down to the level of the workman by the practical study of industry, and the workman is elevated to the level of the artist by the study of art. When the process of reproduction is purely mechanical, the province of the designer extends to the very verge of the process; when artistical, the power and knowledge of the workman ought to come up to that of the author of the design.

To effect this, we find in all the schools an apartment for the practical study of industry, which is termed in the Prussian and Bavarian the werkstadt, and in the French the atelier; and I confess I do not see how the government school can answer all the ends for which it has been established without the help of a department of instruction of this kind. In recommending, however, the provision of apparatus for the study of manufacture as quite indispensable, I must not be supposed to contemplate anything like the extent of that employed in the German schools. In these the purpose is to teach the practice of mechanics generally, and the history of machinery, whether with or without a reference to design; but in the government school it is in the latter relation only that the study of industrial processes must, in my estimation, form part of the exercises. The processes, it is true, are few in number which present any difficulty to a designer; but it happens that the very manufactures to which the school is intended especially to apply are the most complicated of any; *I mean the silk manufacture and calico printing, with which I am sure I am warranted in saying, that it is utterly impossible to become familar otherwise than by practice.*

Necessity of practical study.

The necessity of practical study of this kind is so obvious, that I should not have alluded to it, but that its utility had in some quarters been called in question. But I think a sufficient answer to any doubts that may be entertained on the subject is to state the fact that every European school has found this mode of study indispensable. In the school (the oldest in Europe next to the French) established by the Board of Commissioners for Scottish manufactures, the same system has for many years been acted upon with reference to the shawl and carpet manufacture, with the best results; and in the Austrian schools, I have been informed, that a similar plan is followed. It cannot be otherwise. If it be true, as I have affirmed, in speaking of the silk manufacture of Lyons, that the ultimatum of a designer's occupation is the production of his inventions in the fabric, and not merely on paper,—if the same relation holds between the designer and the fabric as there is between the sculptor and the statue in marble (to which he sometimes scarcely puts his hand), or between the architect and the building,—*it is quite incontrovertible that the designer must, in the preparation of his pattern, take practically into consideration every condition under which his pattern is to be reproduced, with the same minuteness as a sculptor is forced to consider the quality, strength, weight, &c., of marble; or the architect the innumerable matters on which the practicability of his design depends.* The provision of apparatus, however, for the studies of this department need not be looked upon as a formidable undertaking, since, as I have stated, the silk and calico manufactures are the only ones which it is quite necessary to provide for, and these are the types of every species of weaving and of printing.

Conditions of manufacture.

Elementary studies.

On the elementary part of the studies, it does not seem necessary to say much. In the foregoing account of the German and French schools, it will have been observed, that though the order of study is different, its elements and materials are identical. In all the French schools, with the exception of the Ecole Gratuite of Paris, the human figure is the first object of study. In the German, the pupils commence with the elements of ornament, and proceed to the figure as the terminating point. Between these, the Ecole Gratuite holds a middle course, and conducts the study of ornament, the human figure, animals, and flowers on alternate days. To the system of the majority of the French schools I have already stated my objection, which is, that in many cases a loss of time is occasioned by the obligation it lays the pupils under of applying themselves to a study which can be of no direct service to them. The method of the Ecole Gratuite seems also to be inadvisable, since, according to it, the pupils are only

allowed to engage in drawing the figure, or in any of their other studies, on six days every month, by which their progress must be slow. On the whole, therefore, the German arrangement appears to be the best considered. *By making the previous study of ornament the condition of admission to the classes of the human figure, a school is made to retain its proper place, and to operate as it is intended, in the capacity of a nursery for industrial design, rather than as an elementary academy for artists, to which, in the absence of proper restrictions, it may be perverted.* *France.*

There is another point of view, in which the imposing this kind of condition of access to the school of the human figure may be looked upon as peculiarly applicable to this country. The neglect of the accurate and intelligent study of ornament among our professors of fine art, has absolutely expelled from this country the practice of one of its most charming branches, or left it in the hands of house painters, whose education has been too imperfect, or whose acquaintance with the productions of the ancient masters in that kind too limited to supply deficiencies of artists of the higher class. I mean arabesque painting. Now, supposing a student of the school of design to possess such talent as to warrant his ultimately devoting it to the practice of fine art, the arrangement I have ventured to recommend would ensure his having undergone such a course of study as, in his after employment, would fit him to design, to superintend, or to execute works of the kind I allude to, and tend to raise the character of national art which in this branch is at its lowest ebb. Nor is there anything inconsistent with the intention of the school of design, in supposing the probability of its being resorted to by pupils who either have no definite purpose in view, or who intend to become artists in the higher sense. It was at the outset, I understand, proposed, that considerable proficiency in drawing, &c., should be required to qualify a student for admission to the Government school; in other words, the school was not to be an elementary one. But there are many reasons why this resolution should be abandoned, and the institution thrown open without restriction to all who wish to avail themselves of the benefits of its tuition. Human figure.

We shall, indeed, take a very narrow view of the operation of the foreign schools, if we suppose their influence on manufacture to be due solely to that part of their organization which has an immediate bearing on industry; or that, by making the Government school more perfect in that respect than the continental establishments, any approach to the amount of good effected by the latter will be made, without the same liberal employment of the collateral aids of elementary instruction, and other means of cultivating popular taste. In matters of taste, it is no otherwise than in commerce; the production must always depend upon and bear an exact proportion to the consumption; it is, therefore, not less necessary to create the demand for tasteful design in industry than it is to provide for its exercise. The more expensive articles of commerce will always find purchasers, so long as wealth and its concomitant advantages of education and cultivated taste exist; but it is not among the wealthy, or in the more costly productions of industry, but among the less opulent classes of the community, and in the every day supplies and consumption of the market, that the real character of national taste is discernible; and the standard of this, as it appears to me, can only be raised by informing the minds of those who are to become the purchasers, as well as cultivating the talents of those who are to supply the things purchased. Every one admits, that the great evidence, which we find in France, of the knowledge and love of art in the cheaper kinds of manufacture, is due to the ample opportunities of study provided for the common people. For myself, I do not hesitate to state, as the conviction forced upon me by the inquiries I have made, that in those opportunities, *embracing the innumerable elementary schools, public exhibitions, and other gratuitous means of fostering taste, the secret of the influence of the schools of design, properly so called,* is to be found, and not in the completeness of their system of tuition; and that if we wish the Government school to prosper, the ground must be broken for it, otherwise it cannot, in the nature of things, take root, or bring forth any fruit. Operation of foreign schools. Elementary schools, public exhibitions.

But in saying this I have been proposing rather the expediency of opening a number of elementary schools in connexion with the central establishment, than showing the necessity of making the latter serve as one of the former over and above its immediate purpose of teaching design for industry. To prove this necessity requires few words. In the first place, the studies of an elementary school must be undergone by pupils who are to become designers for industry;

France.

and in the present state of things it may be asked, where are the means of engaging in these studies to be found? Why, nowhere. There is at present no elementary school suited to the wants of a designer for industry; and, if this be the case, the pupils must either come to the Government school ill prepared for the practice of pattern drawing, or they must make up their deficiencies by elementary study.

But secondly, *the business of a school of design is not solely to educate designers of original works.* In many branches of industry the exercise of invention is not required, though the study of design, and an acquaintance with an appreciation of the beauties of the inventions of others is extremely desirable and advantageous. Carpenters, plasterers, cabinet-makers, require merely for their pursuits to be familiar with the established forms of architectural mouldings, and their proper decorations; lithographic draftsmen, or engravers, to possess the power of drawing correctly the various objects which they are called upon to reproduce from the works of others, by their respective processes of industry; bookbinders, to learn the rules of good taste, in combining the separate ornaments of gilding tools; and so on of many other cases which might be mentioned, in which no exercise of inventive talent is demanded, but to which a cultivated taste forms an invaluable aid. It is evident, that such as these would not have occasion to go through more than the elementary section of the studies; but if there must, for the sake of students of this grade, be an elementary class, why should access to it be denied to the general student of art, or the means at the command of the school not be turned to the best account?

APPENDIX (C.)

Examples of False Principles in Decoration.

Whilst the Museum offers to the students specimens of ornamental art, most of which illustrate correct principles in decoration, it has been deemed advisable to collect and exhibit to the student examples of what, according to the views held in this Department, are considered to illustrate wrong or false principles. The chief vice in the decoration common to Europe at the present day is the tendency towards *direct imitation of nature*, which in respect of ornamental art is opposed to the practice of all the best periods of art among all nations. On this point, as well as on others to be observed in the treatment of various materials, Dr. Waagen, Mr. Dyce, Mr. Pugin, and Mr. Redgrave make various remarks, which are herewith appended and illustrated by examples.

Imitative Style.—"There has arisen a new species of ornament of the most objectionable kind, which it is desirable at once to deprecate on account of its complete departure from just taste and true principles. This may be called the *natural* or merely imitative style, and it is seen in its worst development in some of the articles of form.

"Thus we have metal *imitations* of plants and flowers, with an attempt to make them a strict resemblance, forgetting that natural objects are rendered into ornament by subordinating the details to the general idea, and that the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. This is the case with fine art also: in *its* highest effort mere imitation is an error and an impertinence, and true ornamental art is even more opposed to the merely imitative treatment now so largely adopted. Let any one examine floral or foliated ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted; and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. But this imitative style is carried much further: or-molu stems and leaves bear porcelain flowers painted to imitate nature, and candles are made to rise out of tulips and China asters, while gas jets gush forth from opal Arums. Stems, bearing flowers for various uses, arise from groups of metal leaves, standing tiptoe on their points, (see Nos. 81, 83), and every constructive truth, and just adaptation to use, is disregarded for a senseless imitative naturalism. In the same way, and doubtless supported by great authority, past and present, enormous wreaths of flowers, fish, game, fruits, &c., imitated *à merveille*, dangle round sideboards,

beds, and picture-frames. Glass is tortured out of its true quality to make it into the cup of a lily or an anemone (see No. 34); not that we may be supposed to drink nectar from the flower, but that novelty may catch those for whom good taste is not piquant enough, and chaste forms not sufficiently showy. In fabrics where flatness would seem most essential, this imitative treatment is often carried to the greatest excess (see Nos. 4, 5); and carpets are ornamented with water-lilies floating on their natural bed, with fruits and flowers poured forth in overwhelming abundance in all the glory of their shades and hues (see Nos. 1, 2); or we are startled by a lion at our hearth, or a leopard on our rug, his spotted coat imitated even to its relief as well as to its colour, while palm-trees and landscapes are used as the ornaments of muslin curtains. Though far from saying that imitative ornament is not sometimes allowable, still it will at once be felt that the manner wants a determined regulation to exclude it in most of the above-mentioned cases from all works aspiring to be considered in just taste, and to leave it to be adopted by those only who think novelty better than chaste design, and show preferable to truth."—REDGRAVE.

WOVEN FABRICS, &c., DECORATED ON FALSE PRINCIPLES.

CARPETS.

"The use of these fabrics suggests the true principle of design for their ornamentation, which is governed by the laws for flat surfaces, where the object is rather to treat the whole as a background than to call particular attention to the ornamentation. Flatness should be one of the principles for decorating a surface continually under the feet: therefore all architectural relief ornaments (see Nos. 4, 5, 6), and all *imitations* of fruit, shells, and other solid or hard substances, or even of flowers, strictly speaking, are the more improper the more imitatively they are rendered (see Nos. 1, 2, 3). As a field or ground for other objects, the attention should hardly be called to carpets by strongly-marked forms or compartments, or by violent contrasts of light and dark, or colour; but graduated shades of the same colour, or a distribution of colours nearly equal in scale of light and dark, should be adopted; secondaries and tertiaries, or neutralized primaries, being used rather than pure tints, and lights introduced merely to give expression to the forms. Under such regulations as to flatness and contrast, either geometrical forms, or scrolls clothed with foliation in any style, leaves, flowers, or other ornament, may be used, which with borders and compartment arrangements, and the use of diaper treatments, leave ample room for variety and for the inventive skill of the artist. It may be thought impossible or unnecessary to confine the designer too strictly by such laws, and they are, indeed, rather stated from a sense of their truth than with an immediate hope of their thorough acceptance; but at any rate they may serve as curbs to extravagance of design, and as guide-marks to lead back the errant designer to the path of consistency."—REDGRAVE.

"The primary law of all such designs is, that they must not disturb the flatness of the surface on which they are drawn, but only diversify it with lines agreeable to the eye, and with harmonious masses of colour. Hence no foreshortenings should be attempted in such designs, and all perspective views are to be absolutely rejected, as at variance with the principles of a true style of ornament. It is obvious that the character of the pattern will be essentially affected by the quality of the materials and the purpose for which it is intended. Thus, for instance, shawls, though of a yielding texture, rather follow the movements of the body in a general sense; hence the patterns of shawls should be of considerable size, with soft flowing outlines. Cottons, on the contrary, and other similar clothing fabrics, which cling more to the body, require smaller and more symmetrical patterns."—WAAGEN'S *Report on Exhibition of* 1851.

No. 1.—CARPET.

Observations.—Direct imitation of nature; flowers out of scale; architectural ornament in imitation relief; inharmonious colouring.

No. 2.—CARPET.

Observations.—Direct imitation of nature; flowers out of scale.

No. 3.—FRENCH PORTIERE.

Observations.—Direct imitation of nature; stripes running vertically, contradicting the lines of the folds in the use of such fabrics.

No. 4.—CARPET.

Observations.—Imitation of a ceiling; architectural mouldings and ornament in relief.

No. 5.—CARPET.

Observations.—Direct imitation of nature; flowers, &c. out of scale; representation of a landscape, sky, water, &c.; architectural scrolls in high relief; bright blue shadows on a neutral coloured ground.

No. 6.—CARPET.

Observations.—Want of meaning and unity in the pattern; the helter-skelter distribution of the lines are like productions under the influence of nightmare.

No. 7.—CARPET.

Observations.—Cornucopiæ filled with flowers, resting upon nothing; want of general leading lines.

No. 8.—CARPET.

Observations.—Imitation of pierced Gothic panelling in oak; representation of a moulded surface.

No. 9.—CARPET.

Observations.—Imitation of natural leaves in relief, with shadows; want of unity and general leading lines.

CHINTZES.

"The consideration of chintzes comes under the head of hangings; and upon these fabrics it is quite necessary to make a few remarks, since their decoration seems at present to be of the most extravagant kind. Overlooking the fact that the lightness and thinness of the material will not carry a heavy treatment, and that, in addition to all the principles which have been shown to regulate designs for hangings, the use of imitative floral ornament is peculiarly unsuitable on account of the folds, the taste is to cover the surface almost entirely with large and coarse flowers—dahlias, hollyhocks, roses, hydrangeas—or others which give scope for strong and vivid colouring, and which are often magnified by the designer much beyond the scale of nature (see Nos. 11 to 16). These are not only arranged in large groups, but often cover the whole surface, in the manner of a rich brocade. Nothing can be more erroneous, or more essentially vulgar, as would at once be evident did not fashion blind us for a time, and a feeling for costly labour and difficult execution prevail over truth and good taste.

"Moreover, it is scarcely possible in such distributions of colours, whether printed or woven, to arrange them according to just or scientific laws; for although this is attainable when colour is in simple flat tints, and subordinated to geometrical groupings, when the tints are broken up and graduated into shades, and distributed with regard to flowing and naturally dispersed forms alone, the due quantities for harmony, the juxtaposition of complementary and harmonizing tints, and true balance of parts, easy in any simple or symmetrical arrangement, becomes difficult or impossible. The present mode of ornamenting these fabrics seems to have arisen from the false spirit of imitation—a desire to rival the richness of silk; but it is overlooked that the texture, naturally light, requires lightness and elegance of form and colour; that, as a *summer* fabric, richness and fulness of hue, as tending rather to a sense of warmth, is out of place, and that,

on the contrary, fresh and cool light grounds, with flat ornamental forms, either 'all over' or in 'up and down' bands, or diapers of floral ornament on a simple textural ground, are the true principles for the decoration of chintzes."—REDGRAVE, *on Design*.

Nos. 10, 11, 12, 13.—FURNITURE CHINTZES.

Observations.—Direct imitations of nature; branches of lilac and rose trees made to bend to the forms of sofa cushions and chair arms. In No. 11, the ground, which should be light in chintzes, entirely obscured by the pattern. General gaudiness and want of repose.

No. 14.—FURNITURE CHINTZ.

Observation.—Wreaths and festoons of natural flowers, tied together with imitations of ribbon.

No. 15.—FURNITURE CHINTZ.

Observations.—Imitation of one fabric upon another—ribbon upon chintz; the design of the ribbon composed of direct imitations of natural flowers.

No. 16.—FURNITURE CHINTZ.

Observations.—Imitation of ribbon upon chintz; direct imitation of moss-roses and stalks to bend round the arms of chairs, sofa cushions, &c.

No. 17.—SILK HANGING.

Observations.—Imitation of one fabric upon another; festoons of ribbon upon silk; direct imitations of nature, in roses and tulips.

Nos. 18, 19.—SILK HANGINGS.

Observations.—Direct imitations of nature; architectural ornaments in relief.

No. 20.—SILK HANGING.

Observations.—Direct imitation of nature; detached bunches of natural flowers; want of unity and general lines.

PAPER AND OTHER HANGINGS.

"Those papers which are shaded are defective in principle; for, as a paper is hung round a room, the ornament must frequently be shadowed on the light side. The variety of these miserable patterns is quite surprising: and, as the expense of cutting a block for a bad figure is equal if not greater than for a good one, there is not the shadow of an excuse for their continual reproduction. A moment's reflection must show the extreme absurdity of *repeating a perspective* over a large surface with some hundred different points of sight."—PUGIN'S *Christian Architecture*.

"If the use of such materials is borne in mind, the proper decoration for them will at once be evident, since this ought to bear the same relation to the objects in the room that a background does to a picture. In art, a background, if well designed, has its own distinctive features, yet these are to be so far suppressed and subdued as not to invite special attention, while as a whole it ought to be entirely subservient to supporting and enhancing the principal figures—the subject of the picture. The decoration of a wall, if designed on good principles, has a like office; *it is a background to the furniture, the objects of art, and the occupants of the apartment.* It may enrich the general effect, and add to magnificence, or be made to lighten or deepen the character of the chamber: it may appear to temper the heat of summer, or to give a sense of warmth and comfort to the winter; it may have the effect of increasing the size of a saloon, or of closing-in the walls of a library or study; all which, by a due adaptation

of colour, can be easily accomplished. But, like the background to which it has been compared, although its ornament may have a distinctive character for any of these purposes, it must be subdued, and uncontrasted in light and shade; strictly speaking, it should be flat and conventionalized, and lines or forms harsh or cutting on the ground as far as possible avoided, except where necessary to give expression to the ornamentation. Imitative treatments are objectionable on principle, both as intruding on the sense of flatness, and as being too *attractive* in their details and colour to be sufficiently retiring and unobtrusive."—REDGRAVE, *on Design.*

No. 21.—PAPER HANGING.

Observations.—Direct imitation of nature; detached bunches of flowers; want of general lines and parent stems.

No. 22.—PAPER HANGING.

Observations.—Imitation of festoons of ribbon; direct imitation of natural flowering and vulgar colour.

No. 23.—PAPER HANGING.

Observations.—Natural objects in unseemly positions; horses and ground floating in the air; objects much out of scale.

No. 24.—PAPER HANGING.

Observations.—Imitation of a picture.

No. 25.—PAPER HANGING.

Observations.—Mere imitations of nature; want of colour to balance the blue ground.

No. 26.—PAPER HANGING.

Observations.—Direct imitation of nature; imitation of ribbon in festoons upon paper.

No. 27.—PAPER HANGING.

Observations.—Perspective representations of a railway station, frequently repeated and falsifying the perspective.

No. 28.—PAPER HANGING.

Observations.—Perspective representation of the Crystal Palace and Serpentine; with flights of steps and architectural framework, causing the same error as in 27.

No. 29.—PAPER HANGING.

Observations.—Imitation of ribbon upon paper; direct imitation of nature.

No. 30.—PAPER HANGING.

Observation.—Direct imitation of nature upon a ground of architectural ornaments.

No. 31.—PAPER HANGING.

Observation.—Perspective representation of architecture.

No. 32.—PAPER HANGING.

Observations.—Imitation of a picture repeated all over a wall, although it could be correctly seen from only one point.

APPENDIX C.—FALSE PRINCIPLES.

Nos. 33, 34.—PAPER HANGINGS.

Observations.—Direct imitations of nature. No sense of harmony in the distribution of colour.

No. 35.—PAPER HANGING.

Observations.—Horses, water, and ground floating in the air; landscapes, racecourse, &c. in perspective.

No. 36.—PAPER HANGING.

Observations.—Objects in high relief; perspective representations of architecture employed as decoration for a flat surface.

GARMENT FABRICS.

"The design applied to apparel must exercise a great influence over the general taste of the public; and persons who have been accustomed to consider gaudy, florid, and large ornament suitable for articles of clothing, will hardly be capable of judging correctly of what is true, beautiful, and appropriate in the ornament of the domestic utensils and furniture of their dwellings. The great sources of error in designing for garment fabrics are over ornamentation, and attracting undue attention to the ornament—which may arise from many causes; thus from the violence of contrast either of light and dark or of colour, from overcharging the colour (see Nos. 40, 42, 55, &c.), or from the ornament being too large for the fabric. All these causes, however, are modified by the material. Thus muslins and barèges will bear more pronounced contrasts than the more solid or more absorbent textures of jacquonet muslins or de-laines. Silks and de-laines, again, will bear greater fulness of colour than the drier surface of cotton; while woven patterns in silk, formed by tabby and satin in a self colour, will bear much larger figures than are applicable to either woven patterns in varied colours, or the same printed on cottons or silk. These observations will show the necessity of the designer carefully attending to texture, lustre &c., in preparing his design, and illustrate the difficulty of adopting without adapting the ornament of one fabric to the decoration of another. The flowing lines, agreeable distribution, and flat treatment of the details will illustrate other points in these remarks.

"In reverting to the general question of design for garment fabrics, it may be remarked, that the making up of such goods for use should have due consideration in the general direction of the pattern. Thus, while "up and down" treatments in stripes and trails are proper, the horizontal direction of pronounced forms is not to be admitted, since, crossing the person, the pattern quarrels with all the motions of the human figure, as well as with the form of the long folds in the skirts of the garment. From this reason, large and pronounced checks, however fashionable, are often in very bad taste, and interfere with the graceful arrangement of any material as drapery.

"If we look at the details of the Indian patterns we shall be surprised at their extreme simplicity, and be led to wonder at their rich and satisfactory effect. It will soon be evident, however, that their beauty results entirely from adherence to the principles above described. The parts themselves are often poor, ill-drawn, and commonplace; yet, from the knowledge of the designer, due attention to the just ornamentation of the fabric, and the refined delicacy evident in the selection of *quantity* and the choice of tints, both for the ground, where gold is not used as a ground, and for the ornamental forms, the fabrics, individually and as a whole, are a lesson to our designers and manufacturers, given by those from whom we least expected it. Moreover, in the adaptation of all these qualities of design to the fabrics for which they are intended, there is an entire appreciation of the effects to be produced by the texture and foldings of the tissue when in use as an article of dress, insomuch that no draught of the design can be made in any way to show the full beauty of the manufactured article, since this is only called out by the motion and folding of the fabric itself. An expression of admiration for these manufactures must be called forth from every one who examines them, and is justly due to merits which are wholly derived from the true principles on which these goods have been ornamented, and which result from perfect consistency in the designer."—REDGRAVE, *on Design.*

APPENDIX C.—FALSE PRINCIPLES.

No. 37.—COTTON HANDKERCHIEF.

Observations.—Perfect unsuitableness of the ornament to the use; large, coarse, and vulgar pattern; inharmonious colouring.

No. 38.—PRINTED CALICO.

Observations.—Coarse contrast of stripes; mixture of principles, imitation of nature and Indian treatment.

No. 39.—MIXED FABRIC.

Observation.—Imitation of marble.

No. 40.—MOUSSELINE-DE-SOIE.

Observations.—Vulgar and inharmonious colouring; want of geometrical distribution; mere imitative arrangement; landscapes in perspective.

No. 41.—MOUSSELINE-DE-LAINE.

Observations.—Inharmonious colouring; want of geometrical distribution; mere imitative treatment.

No. 42.—PRINTED CALICO.

Observations.—Violent contrasts; bad geometrical forms; imitation of a floorcloth or parquetage.

No. 43.—FRENCH BARÈGE.

Observations.—Total want of geometrical distribution; mere imitative treatment; strange conceit in the pattern; pattern much too large for the material.

No. 44.—SILK.

Observations.—Imitations of nature; perspective; violent contrasts.

No. 45.—MOUSSELINE-DE-LAINE.

Observations.—The commonest geometrical form forced into notice by violent contrast; overcharged size of pattern; bad contrast of colour.

No. 46.—SILK.

Observations.—Imitation of a vase; the red and green both cold colours, instead of the red being warm in proportion to the coldness of the green.

No. 47.—MOUSSELINE-DE-LAINE.

Observations.—Imitation of one fabric upon another,—lace upon muslin; extremely coarse geometrical basis of the form; imitation of coral.

No. 48.—JACQUONET.

Observations.—Mere adoption of Indian forms; false appropriation of Indian principles.

No. 49.—CALICO FOR SHIRTS.

Observation.—Perspective representation of a summer house and trees in stripes.

Nos. 50, 51, 52.—CALICO FOR SHIRTS.

Observations.—Direct imitations of figures and animals; ballet girls, polka dancers, and race horses in various attitudes.

APPENDIX C.—FALSE PRINCIPLES.

Nos. 53, 54, 55, 56.—PATTERNS FOR TROWSERS.

Observations.—Geometrical forms totally unfit for the garment for which they are intended; interfering with the form of the wearer.

No. 57.—MUSLIN CURTAIN.

Observations.—Coarse architectural scroll; and imitation of lace folded upon lace.

Nos. 58, 59, 60.—POCKET HANDKERCHIEFS.

Observation.—Direct imitations of landscapes, animals, and vessels.

PORCELAIN, GLASS, METAL WORK, &c., DECORATED ON FALSE PRINCIPLES.

Porcelain.

"Landscapes and pictures are almost always out of place in pottery, and it certainly is objectionable to cover the centres of plates and dishes with pictures and views; not only because it hides the surface, which it has been before said it is desirable to retain, but because utility would be better served by the absence of any decoration in the part which receives the viands, to satisfy that sense of cleanliness, only to be obtained by the white unchanged surface of the material.

"There is still another subject to be referred to, which consists in the imitation of the ornament peculiar to one age and one purpose on the utensils of another age, and which are intended for totally different uses: or applying the ornament of one material to the decoration of another, which last fault, in speaking of other manufactures, has already been often strongly animadverted upon. The revivals of Wedgwood were, in a degree, in this spirit; and although they produced a vast change for the better in the forms of our pottery, and placed a salutary curb on the extravagance of the style that then obtained, they were but the resurrection of a dead art (see No. 70); and the funeral urns of Etruria, being inconsistent with modern uses, have a cold formality quite inconsonant with the feelings of the time."—Redgrave, *on Design.*

No. 61.—DESSERT PLATE. (Painted at Sèvres.)

Observations.—The beauty of the material entirely lost; pictures of flowers placed to an unseemly use, and hidden when used.

Glass.

"Brilliancy of surface and transparency should ever be preserved with the greatest care in all right treatment of glass. And yet, strange to say, these qualities are not only often disregarded, but there is a strong tendency to contradict and destroy them: thus we see wine-glasses and decanters, water-bottles, carafes, and drinking-vessels of many kinds, not only with the surface covered with ground ornament, but sometimes wholly and entirely changed and obscured by grinding, so as to render them perfectly opaque: or, we have colour most injuriously applied to destroy purity, and prevent a proper enjoyment of the glowing lustre of the liquid contents; whilst sometimes the material is wholly or partially opalized; in the one case making it into a spurious porcelain, in the other into a species of japanned hardware, without the toughness and tenacity of that manufacture. Another excellence of glass is its lightness, as compared with its power of containing: the maintenance of this quality is opposed to the heavy and deep surface-cutting to which glass is now so frequently submitted,

especially in water-jugs and decanters, and in the pieces of dessert-services. This cutting is intended to enhance the jewel-like and prismatic effect of glass, but it is opposed to its true qualities for such purposes, and should only be resorted to in handles, stems, or bases, where transparency is unimportant, where constructive thickness is necessary, and the grasp in holding may be aided by the facets of the surface. Yet it has been the fashion to carry this practice of cutting to an extreme, tending to vulgarize, as far as possible, the simple and beautiful material: in some of the works exhibited it has been applied even to the bowls of wine-glasses.

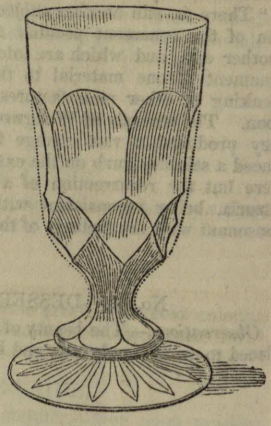
The more simple mode of manufacturing glass is productive not only of the most beautiful shapes, but of its best qualities: and blown glass unites thinness, translucency, and pure surface, to forms which combine the greatest symmetry with varied curves; that is, the sphere, resulting from the circular motion of the workman's instrument, elongated by the breath and weight, into the ellipse and its combinations. These blown forms may be ornamented by narrow bands of engraved ornament, of which flatness and symmetrical distribution are requisite qualities: in wine-glasses and drinking vessels it ought to be reserved for those parts of the bowl which do not interfere with a perfect sight of their contents. Any gilding or enamelling can only be admissible under the same rules. In all cases, elegance of form should be the first consideration, to which cutting, gilding, or engraving should be entirely subordinate. The relation of the stem to the bowl in wine-glasses is another point of some importance. The practice has of late obtained of making them of such extreme tenuity as to produce a sense of fragility and insecurity, which is quite as great an error in taste as the contrary fault of heaviness and thickness."—REDGRAVE *on Design.*

No. 62.—GLASS BUTTER DISH.

No. 63.—WINE GLASS.

No. 64.—JELLY GLASS.

Observations.—In each of these articles the natural outline of the glass when blown destroyed by the surfaces being cut.



No. 64.

No. 65.—GLASS GOBLET, OPAL.

Observations.—Coarse and vulgar in form; the transparency of the material sacrificed to imitate alabaster.

No. 66.—GLASS GOBLET (FLASHED WITH OPAL AND ENGRAVED).

Observations. — The general form coarse and heavy; transparent appearance of the material entirely destroyed, thereby rendering it impossible to see the contents.

No. 67.—GLASS GOBLET.

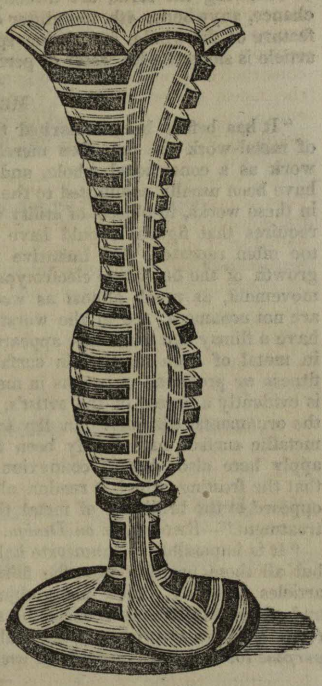
Observations.—Use disregarded by a conceit in causing the vessel to shrink in the middle. This glass could not be emptied without raising the foot considerably above the mouth.

No. 68.—CORNUCOPIA FOR FLOWERS.

Observations.—The constructive line very bad,—the base appearing as if stuck on, instead of forming part of the whole; transparency of the material destroyed.

No. 69.—GLASS FLOWER VASE.

Observation. — The general outline entirely destroyed by the horizontal cuttings.



No. 69.

No. 70.—EARTHENWARE VASE.

Observations.—The nature of the material obscured by the colour employed, giving the vase the appearance of being japanned; ornaments copied from a funeral vase, and inappropriate (see observations at page 81).

No. 71.—FLOWER POT.

Observations.—Imitation in earthenware of reeds, painted blue, bound together with yellow ribbon.

No. 72.—PAIR OF SCISSORS.

Observations.—Imitation of a stork; the beak opening the reverse way; the body of the bird made to open in the direction of its length.

No. 73.—WATER JUG.

Observations. — General form ungraceful and broken by ornament, consisting of grapes, leaves, and infant bacchanals.

No 74.—STONE JUG, FIGURED.

Observations. — Mixture of styles; direct imitation of nature.

No. 75.—SMALL EWER.

Observations.—General form disregarded; ornament suggestive of Louis XV. style; graceless imitation of natural forms.

No. 76.—JUG.

Observations.—The general form totally disregarded; it is a rude imitation, in blue earthenware, of the trunk of a tree, on which are applied figures, vine leaves, and grapes, all out of scale with one another; this jug has been one of the most popular ever manufactured.

No. 77.—FRENCH SCENT BOTTLE.

Observations.—Total disregard of utility; the handle incapable of being grasped; the base resting upon points of metal.

No. 78.—SLAB FOR FIREPLACE.

Observations.—Nature as adapted to Berlin wool work transferred to porcelain.

No. 79.—PAPIER MACHÉ TRAY.

Observations.—An example of popular but vulgar taste, of a low character, presenting numerous features which the student should carefully avoid:—1st, the centre is the piracy of a picture; 2d, the picture, on which most labour has been bestowed, is thrown away. It is wrong to hide a picture by putting a teapot upon it: if a picture is wanted it should be placed where it can be seen, and will not be destroyed by use; 3d, the scroll lines of the ornament, instead

of following the form, are directly opposed to it, and are scattered, as if by chance, anywhere; 4th, the glitter of the mother-of-pearl is the most prominent feature of the whole, and, being spread about, creates the impression that the article is slopped with water or perforated with holes.

Metal Work.

"It has before been remarked that the figures introduced into the ornament of metal-work are too often merely applied or stuck on, not arising out of the work as a constructed whole, and this more especially in those works which have been usually committed to the skill of the artist; but if not to be tolerated in these works, in objects of utility they are far more out of place, and *ornament* requires that figures should have an ornamental construction. It cannot be too often repeated, that imitative trees and foliage, flowers that are like the growth of the hot-house electrotyped, and which dangle and shake with every movement, as much almost as would their prototypes on their natural stems, are not ornament, are in the worst possible taste for any useful purpose, and have a flimsy and tinsel-like appearance, as much beneath the impressive effect in metal of even mere plain surface, as they are wide of any pretensions to fitness or propriety as works in metal at all. (See No. 82). This naturalism is evidently a heresy of the artist's, and should have no quarter at the hands of the ornamental designer. In the section devoted to hardware, the treatment of metallic surface has already been the subject of remark; much of which will apply here also; but in connexion with this imitative art, it may be remarked that the frosting, which it renders almost necessary for its display, is even more opposed to the brilliancy of metal than that ovidation so useful in showing art-treatment."—Redgrave *on Design.*

"It is impossible to enumerate half the absurdities of modern metal-workers; but all these proceed from the false notion *of disguising* instead of *beautifying* articles of utility. How many objects of ordinary use are rendered monstrous and ridiculous, simply because the artist, instead of seeking the *most convenient form*, and *then decorating* it, has embodied some *extravagance to conceal the real purpose* for which the article has been made!"—Pugin's *Christian Architecture.*

No. 80.—BRACKET FOR CURTAINS.

Observations.—Direct imitation of nature; and unfitness for the purpose. Yet this, of its kind, has been one of the most successful articles of manufacture in respect of sale.

81.—LAMP.

Observations.—This glittering article is of French manufacture, and in all its parts, without exception, illustrates some false principle. Its general constructive line is bad,—the heavy top totters upon an unsubstantial base; it rests upon the points of leaves, which seem ready to give way under the load; these leaves are direct but bad imitations of nature. The porcelain vessel for holding the oil, with its coarse gilding, affects to look like metal; the upper portion of the metal work is entirely out of scale with the lower, whilst the gaudy imitation of network is made further to disturb the composition.

82.—JUG FOR WASHHAND STAND.

Observations.—Imitation of one material in another—marble in earthenware.

83.—GAS BURNER.

Observations.—Gas flaming from the petal of a convolvulus!—one of a class of ornaments very popular, but entirely indefensible in principle.

84.—GAS BURNER.

Observations.—Manifests all the faults of the *natural* style—is totally without a sense of construction, the opal flower has no relation to the fuchsia, and this latter is treated quite at variance with its growth, the strange stamen supporting the globe giving the finish to the absurdities of the *style.*

DEPARTMENT OF PRACTICAL ART.

1. A brief Statement of the Contents of the Museum.

2. Prospectus of the Department, setting forth the Rules and Fees appointed to be taken in the Management of the

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Office Hours, 10 *to* 4.

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Superintendent of Art.—R. REDGRAVE, Esq., R.A.
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1. The MUSEUM will be OPEN: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and between July 15 and September 15, when the Committees of the local Schools in connexion with the Department have the privilege of borrowing the articles, under certain rules.

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4. All registered students of the Department of Practical Art have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

6. A book is kept, in which, on the days not given up to the public, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases the Exhibition of 1851, the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

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PREPARING FOR PUBLICATION.

On TRUE and FALSE PRINCIPLES in the DECORATIVE ARTS. By OWEN JONES, Esq.
A MANUAL on STYLES of ORNAMENT. By R. WORNUM, Esq.
A SERIES of PATTERNS from the WOVEN FABRICS in the INDIAN COLLECTION; executed by the Female students of the Lithographic Class, are nearly ready.

MUSEUM.

[As many of the articles exhibited in the Museum are lent only for limited periods, the arrangement of the Museum is liable to constant changes, and the following brief notes have been prepared for the information of the casual visitor.]

CONTENTS OF THE ROOMS, PASSAGES, &c. OPEN TO THE PUBLIC.

I. The Staircase contains —

(*a*) *Carpets* and *woven fabrics*, exhibited in this position on account of their size, which is too great to admit of their being shown together with the other woven fabrics.

(*b*) *Tapestry* lent from Hampton Court Palace, supposed to have been designed by Bernard Van Orlay about A.D. 1530.

(*c*) Copies of the *Arabesques by Raphael in the Vatican*, purchased by the School of Design at the sale of the late Mr. Nash's property.

(*d*) *Wall tiles*, manufactured by Messrs. Minton.

II. Passage Room, containing —

(*a*) A collection of *examples* in Woven fabrics, Paperhangings, Metal work, Glass, Pottery, &c. used *in lectures*, and *demonstrations* illustrative of false principles of decoration. (See Catalogue, Appendix C. page 74.)

III. Museum Room, No. 18, containing —

(*a*) A portion only of the *Woven fabrics* of the Department hung in cases on the walls. Other portions cannot be exhibited for want of room. (See Catalogue, Division I., of Woven Fabrics, page 7.)

(*b*) Below the Woven fabrics are specimens of *lacquer work*, *ivory*, &c., and smaller articles of metal work, for which room cannot be found elsewhere. (See Catalogue, Division V., of Furniture, pages 49 and 51.)

A cinque cento iron sword-hilt, lent by Mr. Willoughby.

Indian kettle and stand, enamelled on copper, lent by Mr. Arthur Tupper.

Mediæval keys, hookah bottom and ornamental iron-work, lent by Mr. Arthur Tupper.

Bronze Venetian knocker, lent by Mr. Webb.

Indian silver filigree bracelets, manufactured at Bolarum, in the Bengal presidency, exhibited as specimens of the perfection of silver work in India. lent by Mr. Dodd.

(*c*) In the centre of the room and in the windows are those articles of *jewellery*, *enamels*, *gold*, &c. which it is necessary to keep under cover for preservation. (See Catalogue, Division II., of Metal Work, page 21.)

(*d*) The remaining spaces on the walls are used for displaying arms, &c., which require wall space.

IV. Museum Room, No. 19, contains—

(*a*) Bulky articles of *Furniture*, such as the Barbetti Cabinet, the Mediæval Press by Pugin, the Terra Cotta Chimney-piece. (See Catalogue, Division V., page 48.)

(*b*) The wall space is used chiefly for *Wood carvings*, *Paperhangings*, and *Draperies*.

Specimens of wood carvings of various styles, lent by Mr. Webb.

(*c*) The remainder of the *Metal work* belonging to the Department, and some very valuable loans, of the *Cellini* Shield by the Queen, the *Vase and Shield* by Vechté, lent by Messrs. Hunt and Roskill, and the bronze busts of Popes Alexander VIII. and Leo. X., lent by Mr. Webb, which could not be arranged in the preceding room for want of space, are placed here.

V. Museum Room, No. 20, contains—

Pottery and *works in stone*. The principal part of this collection does not belong to the Department, but has been lent for periods of various limited durations, for the use of the students and the information of the public.

Sèvres Porcelain.

Her Majesty has been graciously pleased to lend 44 pieces of Sèvres porcelain from Buckingham Palace. They afford illustrations of the great technical skill which the Royal Manufactory at Sèvres attained in the seventeenth and eighteenth centuries. As specimens of finished modelling, gilding, and chasing, of successful colours, and of painting, they are among the very finest works which have ever been fired in the kilns at Sèvres. The shelf over the fireplace displays illustrations chiefly of the success realized in the pink colour known by the name of the *rose du Barry*, and the *turquoise* and other tints of blue. The centre vase is valued at 1000*l*. The illustrations of the *royal blue* (the rich purple) are in the front of the stand near the windows. The principal piece here (on the highest shelf) it is known would bring more than 1000*l*. at a public sale. It is chiefly for the great excellence of their workmanship and technical skill that these Sèvres specimens are valued, and not for their forms. The Queen has liberally permitted manufacturers and students to copy them and derive any possible benefit from the study of them.

Modern German Paintings on Porcelain.

A copy of a picture by Sir Edwin Landseer, made in Bavaria, with three others lent by H.R.H. Prince Albert.

Dutch Earthenware.

Another part of this collection is furnished by Mr. Farrar, who has lent the following:—

Large ewer, stone ware	No. 70.
Large ewer, dated 1584, stone ware	No. 74.
Large ewer, stone ware	No. 75.
Blue tankard with lid, dated 1596	No. 103.
Small ewer, with medallion of William III.	No. 158.
Small ewer	No. 155.
Small ewer	No. 147.
Small ewer	No. 142.
Small ewer	No. 136.

The above-named pieces are from the celebrated collection of the late Joan D'Huyvetter of Ghent.

Chiefly Indian.

Large globular jar, with plants and dragons gilt on a blue indented ground; elephants' heads at the handles.

Two imitation bronze beakers, from the collection of the late Queen Charlotte.

Crackle vase, crimson enamel.

Crackle vase, blue and crimson enamel.

Three pieces of Raphael ware.

A third portion consists of the loans from Mr. Webb, of the following:—

Oriental China vase, with flowers.
Oriental China vase (large).
Oriental egg-shell vase, with figures.
Oriental crackle vase, with blue landscape.
Oriental crackle bottle, with raised blue flowers.
Eight Oriental china plates.
Egg-shell cup and saucer.
Blue Nevers ware pilgrim's bottle.
Raffaele ware plate.
Large delft jug.
Tall delft jug.
Two blue delft jugs.
Sèvres cup and saucer.
Gros bleu old Sèvres china teapot.
Worcester China jug.
Four pieces of alabaster scroll friezes.

Mr. Minton has lent a selection from his museum for the purpose of illustrating the *history and various kinds of pottery*; consisting of—

Stone Ware.

A Flemish jug	dated 1513.
A Flemish jug	„ 1598.
A Flemish jug, blue enameled	„ 1769.
English common stone ware, from Vauxhall	18th century.
A Saxony covered cylindrical pot, an early specimen of Bætichger's manufacture	beginning of the 18th century.
A Chinese kettle perforated, in red stone or porcelain ware.	
A German jardinier and stand, platinised ornaments	modern.

Majolica.

An Italian cruet stand	16th century.
A French tile, painted with a fleur-de-lis	17th century.
A delft jug, with Chinese subject	18th century.
A French round dish, with a subject painted in centre in ochre	18th century.
A delft oval dish	18th century.
A Spanish tile, from Valencia	modern.

Hard Porcelain.

A Chinese octagonal compotier, raised on foot	old.
A Chinese basin, red outside, green enamel inside	old.
A Chinese plate, in celadon, birds and flowers.	
A Chinese square basin, pink enamel outside, green enamel inside.	
A Chinese white plate, painted with flowers.	
A Dresden oval basket, perforated, goats' heads	old.
A Dresden oval basket, with Chinese figures raised on front	old.
A Dresden plate, with landscape in centre	old.
A Dresden cup, with a curiously worked handle	old.
A Dresden small stand, raised on feet	old.
A Dresden teapot, oval shape, blue and gold stripes	old.
A Dresden soup plate, green border, figures in centre	old.
A Berlin plate, blue border on a gold ground	old.
A Berlin oval tray, painted with roses	old.
A Berlin cup and saucer	old.
A Berlin cup	old.
A Berlin cup and saucer, with landscape in black	old.
A Berlin plate, with Pompeian ornaments	new.
A Sèvres vase, brown glaze, landscape.	
A Sèvres cup and saucer, painted with jasmine.	

Soft Porcelain.

A Sèvres teapot, wreath of pink flowers, trophy in centre - old.
A Sèvres cup and saucer of the same set - - - old.
A Sèvres sugar box of the same set - - - - old.
A Sèvres cup and saucer, gros bleu, birds in panels - old.
A Sèvres cup and saucer, gros bleu, roses in the border - old.
A Sèvres cup and saucer, rose du Barry - - old.
A Chantilly plate, gros bleu border, birds - - - old.
An English oval dish and plate (Chelsea) - - old.
An English teapot, dark blue bands (Chelsea) - - old.
A Welch cup and saucer, pink ground - - - Nantgarrow.
A cup and saucer, gilt, marked with an anchor, supposed to be Venetian.

Earthenware.

An English plate and perforated cover, Wedgwood's Queen's ware.
An early English oval dish, transparent glaze, varied in colours.
A French oval dish, with the clays worked as a marble - 1789.
A French slab, with transparent green glaze - - modern.
A French slab, with transparent imitation of malachite - modern.

Mr. Tupper has contributed a curious assortment of the native earthenware procured from the Cape of Good Hope.

Specimens of Sèvres cup and saucer, lent by Lieutenant-General Lodwick, and other pieces, chiefly modern, lent by Miss Clarke.

Several specimens of Indian yellow porcelain, lent by Mr. Bailey.

Specimens of early Dresden porcelain, lent by Mr. Willoughby.

Statuettes in terra cotta, by Clodion, lent by Mr. Field.

The remaining specimens lent have been borrowed from Hampton Court Palace (the *blue delft* ware), Mr. T. Baring, M.P. (chiefly specimens from *Dresden* and *Berlin*), Mr. S. Redgrave, Mr. Cole, Mrs. Dodd, and others.

The specimens of Pottery belonging to the Department which are exhibited, are numbered and described in the Catalogue (Division III.—Pottery, page 37).

Owing to the restricted space and the temporary possession of most of the articles, the only principle of arrangement which was found possible with the collection was that which would display the examples to the best advantage: any strict arrangement as to class or chronology was impracticable. Sèvres porcelain requires that it should be placed *opposite* to the light; and these specimens more than filled all the best places.

The works in *marble* are described in Division VI. (Various) of the Catalogue (page 51).

VI. Museum Room, No. 22, contains—

A selection of the casts of the so-called Renaissance period of Art; but, owing to want of space, this portion of the collection belonging to the Department is very inadequately displayed. Such specimens however as are exhibited illustrate the best period of the Renaissance in all its varieties, as developed in Metal, Stone, or Wood, from about the period of 1400 to 1600.

The spirit of the style in its perfect form, the Cinquecento, consists chiefly in a general repudiation of everything not warranted by classical precedent; in the substitution, in fact, of Roman for Romanesque or Gothic details.

The earliest examples in the room are from the Bronze Gates of Lorenzo Ghiberti, at Florence, modelled in 1402, but not completed until 1425; these are followed by specimens from the Roman Cancelleria by Bramante, 1495, in which we see the Cinquecento Arabesque already prominent; and the same style is exhibited in perfection in the two small specimens of Tullio Lombardo, from the Church of Santa Maria de' Miracoli at Venice.

The specimens following from the Chateau de Gaillon in Normandy, built by Cardinal d'Amboise, Minister of Louis XII., are the earliest examples of the Renaissance in France. This chateau was commenced at the close of the fifteenth century, but occupied the Cardinal until his death in 1510. His mo-

nument in the Cathedral of Rouen, of which several portions are exhibited, is in a similar taste ; and, owing to its still perfect state, is one of the most interesting monuments in Europe. It was completed in 1525, and is remarkable for its decided combination of a Gothic arrangement of the whole with a classic detail of the parts.

The pilasters from the tomb of Louis XII. in St. Denis, are of the same style and period: this monument was erected by Francis I., to his father-in-law, about 1520.

The panels from the Martinengo Tomb at Brescia, erected about 1530, and the large pilasters from the façade of the Church of Santa Maria de' Miracoli, of the same town and period, display this style in all its exuberance of the grotesque Arabesque, with a strong naturalist feeling in the details. The still bolder specimens of Alessandro Vittoria, displaying a dangerous facility of execution, from the Scala d'Oro in the Ducal Palace at Venice, executed about 1560, illustrate the commencement of the decline,—evident in the sacrifice of detail to mere general effect. Several excellent specimens of wood carving from France and Belgium, and a large piece from the old guard chamber at Westminster, complete the varieties of this style. The scrolled shields, or cartouches and strap-work, illustrate the peculiar characteristics of the English variety of the Renaissance, called the Elizabethan ; a variety which seems to have owed its establishment as a distinct style to Henry II. of France. The Chateau d'Anet, built by this monarch for Diana of Poitiers, about 1550, under the direction of Philibert Delorme, was loaded with this peculiar species of decoration, scrolled shields, and tracery composed of the initials of the King and Diana of Poitiers combined.

VII. The Consulting Room,

Used by Students, &c., when the articles are removed from their cases or stands for examination and copying, contains—

Examples of the drawing models. Copies used in Schools in connexion with the Department.

Drawings of ceilings, &c., after Michael Angelo, Raphael, Correggio, &c.

Specimens of modern woven fabrics.

Illustrations of colours, &c., used in Lectures.

VIII. The Lobby contains—

A collection of examples illustrating the course of studies pursued in the Schools.

IX. The Gallery contains—

A collection of casts of sculpture, ancient ornament, &c., recommended for use as models in Drawing Schools.

Prospectus.

DEPARTMENT OF PRACTICAL ART

MARLBOROUGH HOUSE, PALL MALL, LONDON,

UNDER THE AUTHORITY OF THE BOARD OF TRADE.

I.

OFFICES.

MARLBOROUGH HOUSE, PALL MALL, LONDON.

Hitherto the official business of the Metropolitan Schools of Design had been carried on at Somerset House, and their development had been much contracted for want of room. For the present, as a temporary arrangement, to meet the growing wants of the public for education in Art applied to Industry, accommodation is afforded, by the gracious permission of Her Majesty the Queen, for THE OFFICES, THE MUSEUM, THE LIBRARY, THE LECTURE-ROOM, AND THE CLASS-ROOMS OF THE DEPARTMENT, at Marlborough House, Pall Mall, London.

PRINCIPAL OFFICERS OF THE DEPARTMENT.

Superintendent of General Management.—HENRY COLE, Esq., C.B.
Superintendent of Art.—RICHARD REDGRAVE, Esq., R.A.
Secretary and Financial Officer.—WALTER RUDING DEVERELL, Esq.

The Offices for the transaction of business are open from 10 to 4 daily, except the usual holidays at Government offices.

II.

ORIGIN AND OBJECTS.

ORIGIN AND OBJECTS.—The Department of Practical Art was formed in February 1852, for the purpose of increasing the efficiency of the Schools of Design which had been established in 1837, upon the recommendation of the Select Committee of the House of Commons, appointed in 1835, to "inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country." This committee recommended the formation of an institution, where "not theoretical instruction only, but the direct practical application of the arts to manufactures ought to be deemed an essential element." The School of Design was accordingly established.

The following passages from the several Reports of the Council of the School of Design show that the object for which it was founded has been always borne steadily in mind. In 1836, the council stated, "the object of the proposed school is to afford the manufacturers an opportunity of acquiring a competent knowledge of the fine arts, as far as the same are connected with manufactures."

In 1842, classes were proposed to be formed, for "the study of the various processes of manufacture and the practice of design for individual branches of industry;" but little appears to have been carried into effect.

In 1843 the council declared, that "though this school, to a certain extent, occupies common ground with ordinary drawing schools, it has beyond this a specific purpose, from which, in fact, it derives its name. It is termed a School of Design, not a school of drawing; nor is it a school for every kind of design, but for one kind only, viz., ornamental, to which accordingly all the exercises of the pupils, even from the commencement, must have a reference." "The acquisition of skill in drawing is only a preliminary step to the real business of the school, which is to teach the art of designing ornament, both in respect of its general principles and its specific application to manufacture."

In 1847 the council announced, that it was their "endeavour to devise and carry into effect a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles), and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the pupil, and may be exercised by him whilst in the school."

It is the duty of the new Department to endeavour to carry out more completely and to give practical effect to these views.

The instruction afforded at Marlborough House consists in—

I. The study and examination of the finest specimens of Ornamental Art;

II. Attendance at demonstrations, lectures, &c., on the principles and practice of Ornamental Art.

III. The study and practice of those special processes of Manufacture which govern the character of Design and lead to its production.

III.

Museum.

MUSEUM AND LIBRARY OF ORNAMENTAL ART.

The rooms of the Museum were opened permanently for use on Monday the 6th day of September 1852.

1. The Contents of the Museum.

A Museum is being formed, to contain fine examples of Ornamental Art, to which access may be had by students and manufacturers for the purpose of examination, study, and copying; and by the Public for general instruction. The nucleus of the Museum consists of the examples selected from the Exhibition of the Works of Industry of all Nations, by a Committee appointed by the Board of Trade, consisting of Mr. H. Cole, C.B., Mr. Owen Jones, Mr. Pugin, and Mr. R. Redgrave, R.A., and purchased by a Treasury grant of 5,000*l*. These are works in precious and other metals—in pottery, glass, wood, and woven fabrics, chosen for qualities which illustrate true principles of design, or display high excellence in workmanship. The reasons which influenced the Committee in their se-

lection are fully stated in the Catalogue, which is published. ( ) Besides these, the Museum contains the articles of manufacture purchased for the use of the School of Design which had been removed from Somerset House, with some presents and loans of valuable specimens from Her Majesty the Queen, and from manufacturers and others.

Patterns of modern manufactures, especially woven fabrics—such as printed goods of all kinds, silks and ribbons, both Foreign and British—are collected periodically, and are open for inspection by manufacturers and students.

A small room has been fitted up with examples of modern carpets, paper hangings, garment fabrics, pottery, glass, papier maché, &c., which are intended to illustrate FALSE PRINCIPLES of Decoration, and to present types of what ought to be avoided.

2. COLLECTION OF ORNAMENTAL CASTS.

Ornamental Casts.

The want of sufficient accommodation has limited the exhibition of the numerous Ornamental Casts in possession of the Department to a small collection illustrative of Renaïssance Ornament, and the specimens of this particular style have been chosen and arranged by Mr. Wornum in preference to any other, because there is no similar collection accessible to the Public in the Metropolis. The other casts belonging to the Department, which are arranged in the basement and cellars of Marlborough House, are accessible only to students and persons consulting the works in the Museum.

3. A LIBRARY OF BOOKS, PRINTS, DRAWINGS, &c.

Librarian and Keeper of the Casts.—R. N. WORNUM, Esq.

Library.

The Library, consisting at present of about 1,500 volumes, portfolios of prints, drawings, &c. relating to Decorative Art and Ornamental Manufactures, is open for the use of students, manufacturers, and the public in general, subject to the rules of the Department. As soon as possible a Classed Catalogue will be prepared, which will enable every manufacturer to ascertain readily what works exist in the Library which refer to any species of Ornamental Manufactures in which he may be interested; and arrangements will be made to enable him to consult them with the utmost facility.

4. RULES FOR ADMISSION TO THE MUSEUM, LIBRARY, &c.

Clerk to the Museum.—J. M. DODD, Esq.

Rules for admission to Museum.

To ensure the Museum's being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of Privy Council for Trade.

1. The MUSEUM will be OPEN from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and from July 15 to September 15, when the Museum is closed to afford the Committees of the Local Schools the opportunity of borrowing the articles under certain conditions.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS are admitted on payment of 6*d.* each, and any single example may be copied on payment of an additional 6*d.*; or any number of examples in *one* portfolio, on payment of 1*s.* additional, each person: Manufacturers and others, by payment of an annual subscription of 1*l.* 1*s.*, may obtain a ticket, transferable to any member of their firm, or any person in their employ. (From December 26 to January 6 inclusive, and during the Easter and

Museum.

Whitsun weeks, the Museum is closed to manufacturers and students, in order to be opened to the Public at large.)

4. All registered students of the Department of Practical Art have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying examples, without payment of any additional fee.

6. A book is kept in which on the days given up to the students, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Exhibition of the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

IV.

Special Classes.

SPECIAL CLASSES

for the following objects are formed, and may be attended both by male and female students, except in the case of wood engraving.

Woven Fabrics.

I. Woven Fabrics of all kinds, including Embroidery, Lace, and Paper Staining.

Conducted by *Octavius Hudson*, Esq.

Arrangements are made to supply to the manufacturer, student, designer, and workman all the advice and assistance which the Professor may be able to afford them in improving Art applied to Woven Fabrics and Paper Staining. He attends daily at Marlborough House (except Saturdays) from 10 till 1.

A class of students, both male and female, meets daily to practise Ornamental Art, and to become qualified designers, or skilled in the execution of Works of Ornamental Art

Manufacturers, Designers, &c., may consult the Professor on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library: also as respects the fitness of students of the Department to become designers, or Art workmen, &c.

Manufacturers and others who are unable to attend personally, may send their works to receive the benefit of the Professor's suggestions, paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees.

Occasional Lectures will be delivered by the Professor.

The Fees, which are to be paid in advance, are as follows:—

1. Daily students (who are required to demonstrate that they possess an adequate power of drawing and painting before they are permitted to enter the class) 50*s.* a quarter, or 8*l.* a year.

2. Manufacturers, designers, or others seeking occasional advice, 6*s.* a week, or 2*s.* each separate consultation.

3. Manufacturers and others may subscribe annually 5*l.*, may attend themselves, or send their workmen, at any time to receive advice and assistance in originating or executing Ornamental Designs. Special Classes.

II. Principles and Practice of Ornamental Art applied to Metals, Jewellery, and Enamels.

Conducted by Professor *Semper*.

Arrangements are made to supply to the manufacturer, student designer, and workman all the advice and assistance that the Professor may be able to afford them, in improving Art applied to all kinds of Metal, Jewellery, and Enamels. Metals, Jewellery, Enamels, &c

Professor Semper attends daily at Marlborough House (except Saturdays) from 10 till 1.

A class of students meet daily to practise Ornamental Art, and to become qualified as designers, or skilled workmen in the execution of works of Ornamental Art. The students have the advantage of attending demonstrations of actual processes, such as Repoussée, Chasing, Casting, Forming, &c.

Manufacturers, designers, &c., may consult the Professor on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library; also as respects the fitness of students of the Department to become designers or Art workmen, &c.

Manufacturers, and others who are unable to attend personally, may send their works to receive the benefit of any suggestion from the Professor by paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees.

Occasional lectures will be delivered by the Professor.

The fees, which are to be paid in advance, are as follows:—

1. Daily students (who are required to demonstrate that they possess an adequate power of Drawing and Modelling before they are permitted to enter the class) 50*s.* a quarter, or 8*l.* a year.
2. Manufacturers, designers, or others, seeking occasional advice, 6*s.* a week, or 2*s.* each separate consultation.
3. Manufacturers and others, by subscribing annually 5*l.*, may attend themselves, or send their workmen, at any time, to receive advice and assistance in originating or executing Ornamental Design.

III. Pottery and other Manufactures.

For information on these divisions application is to be made to Professor Semper until other arrangements are made. Pottery, &c.

IV. Painting on Porcelain.

Conducted by *J. Simpson*, Esq.

In this class, instruction is given in the processes, and in the actual practice, of Painting on Porcelain: and the student will have the opportunity of seeing the work fired in the kiln. Painting on Porcelain.

Occasional Lectures on those principles of Chemistry which govern painting on Porcelain, will be given by Dr. Lyon Playfair, and the practice of the Art will be directed and demonstrated by Mr. J. Simpson.

The students will have the privilege of making copies from celebrated Pictures by the Old Masters from Hampton Court, &c., and by various

Special Classes.

eminent artists, as well as of the finest examples of various styles of Painting on Porcelain.

Separate classes for male and female students will meet at Marlborough House on the mornings of Monday and Thursday at 11 o'clock.

Fees.

Students cannot enter for a course of a shorter period than two Sessions, for which the fees are 5*l.*; students who enter for a whole year are to pay 8*l.*

No student is permitted to enter this class who is unable to afford proof of satisfactory proficiency in Drawing and Painting, which all students will be required to give.

Applicants for admission to this class are requested to send their names to Mr. DODD, the Clerk of the Museum, at Marlborough House, accompanied with specimens of their ability.

Wood Engraving.

V. For Female Students only, in the PRACTICE of ENGRAVING ON WOOD.

Conducted by Miss *Annie Waterhouse*, and

Superintended by *John Thompson*, Esq.

The instruction given in this class consists in the practice of Drawing on Wood, Engraving on Wood, and Preparations for printing Wood Blocks.

The productions of the students, when required and found suitable, are used by the Department in its publications.

Students are not admissible to this class until they have acquired the power of drawing from the round.

The class meets at Marlborough House every Morning (except Saturday from 10 to 1 o'clock.

Fees.

Students who have attended the Metropolitan Female School, or any Local School of Ornamental Art, and produce a certificate of having passed satisfactorily through the six first, the 10th, and 14th stages of the course of instruction, are admitted on payment of a fee of - - - - - } 30*s.* per quarter, or 5*l.* a year, paid in advance.

All other persons are admitted on payment of 50*s.* a quarter, or 8*l.* a year, paid in advance.

Applicants for admission are required to submit specimens of their ability to Miss WATERHOUSE, any morning except Saturday.

Chromo-lithography.

VI. CHROMO-LITHOGRAPHY, at present for Female Students only.

Conducted by Mr. *Hanhart*.

The fees and conditions are the same as in the class for Wood Engraving.

Artistic Anatomy.

VII. The Study of ARTISTIC ANATOMY, including Drawing, Painting, and Modelling the Human Figure, &c.

Conducted by *Henry James Townsend*, Esq.

In these classes instruction, with *practical demonstrations*, is given by the Professor in *Drawing*, *Painting*, and *Modelling*, connected with *Anatomical Structure*.

Special Classes.

The studies are conducted in the following groups :—

1. *Drawing in Chalk* or *Charcoal* with a view to the correct study of structure through light and shadow. The study of the antique and of Nature will, therefore, be prosecuted, step by step, in careful comparison with the bony and muscular frame-work, from casts, prints, &c.
2. *Modelling* in Clay and in Wax. In this class the principles of *Relievo* are taught, and the study from the round, whether of original figures or from fine examples, is carried on with constant reference to the test of anatomy.

In both the above classes the method of *Analysis* is adopted; so that, according to the occasion, the drawing or model, or selected portions of it, are *anatomically rendered.*

3. *The Painting* class comprehends the various methods of Painting in Water-Colour, Tempera, Oil, or Fresco: commencing with Monochrome Painting from plaster casts, and advancing to the study of coloured examples, with occasional reference to the living model.

Students desiring to enter these classes from Somerset House, or any of the Provincial Schools of Ornamental Art, are required to submit to the Professor specimens of their ability, sufficient to indicate the previous acquisition of a power to draw, paint, or model, whether from the flat or round.

Demonstrations are given by the Professor, from time to time, reviewing the chief points in the human frame, or in the structure of animals, which are of interest to the ornamental designer, painter, or modeller, with illustrations from the surrounding examples in the Studio or Museum.

These classes meet at Marlborough House on every evening in the week except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any Government School of Ornamental Art a certificate of having passed through the first six stages in the course of instruction of those Schools, are admitted on payment of a fee of - - - - - } per month, 3*s.*

All other students properly qualified are admitted on the payment of a fee of - - - - - } 7*s.*

Applicants for admission to these classes are required to submit specimens of their ability to the Professor, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes are also formed. All persons wishing to join these classes must apply, personally, to Mr. Townsend, at the hours above named, or by letter, to Mr. Dodd, the Clerk of the Museum, at Marlborough House.

Architectural Details.

VIII. Architectural Details and Practical Construction.

Conducted by *C. J. Richardson*, Esq., M.I.B.A.

In this class instruction is given in Linear Drawing and the use of Geometric Instruments, in connexion with the following studies :—

1. Practical Geometry and Geometric Construction, applied to Carpentry, Joiners' Work, Masons' Work, Plastering and the various branches of Constructive Architecture; Upholstery, and Interior Decoration.

Special Classes.

2. Architectural Details, as, Architraves, Doors, Mouldings, Panels, Pilasters, Soffits, &c.; and the preparation of Working Drawings of the various members of Architectural Construction.

3. Ichnography, or the science of Planning; Skiography, or the Projection of Shadows; and Plain and Isometrical Perspective applied to the same purposes.

This class meets at Marlborough House on every evening in the week, except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any School of Ornamental Art a certificate of having passed through the five first stages in the course of instruction of those Schools, are admitted on the payment of a fee of - - } 3*s.* per month, for the evening, and 6*s.* for the morning.

All other students are admitted on the payment of a fee of 5*s.* per month for the evening, and 10*s.* per month for the morning.

Applicants for admission to these classes are required to submit specimens of their ability to Mr. Richardson, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes will be formed to attend on two days in the week, as soon as a sufficient number of applicants have signified their desire to enter such classes. All persons wishing to join them must apply, personally, to Mr. Richardson, at the hours above named, or by letter, to Mr. Dodd, the Clerk of the Museum, at Marlborough House.

Casting and Moulding.

IX. Practising the various Processes of Casting and Moulding, open to Male Students only.

Conducted by Signor *D. Brucciani.*

The object in forming this class is to teach the Students of the Modelling Classes of the Department the processes of making Waste Moulds; Piece Moulds; Elastic Moulds; and the uses of Plaster of Paris, of Wax, and of Gelatine.

Course 1.—From September to the end of November 1852, on Piece or safe Moulding; about 12 demonstrations. Fee 5*s.* the course, or 6*d.* each demonstration.

Course 2.—From December 1852 to the end of February 1853 on Gelatine Moulding, or casting from the same; about 12 demonstrations. Fee 5*s.* the course, or 6*d.* each demonstration.

Course 3.—From March to the middle of August 1853, on Moulding and Casting from Nature; about 16 demonstrations. Fee 7*s.* or 6*d.* each demonstration. Single fee for the whole course, 12*s*

The vacations of all the Classes are—six weeks at Midsummer, from 15th of July to 31st of August; one week at Christmas, from the 24th of December; and Easter week.

V.

Lectures.

LECTURES.

Lectures during the Session, will be delivered—by Dr. Lindley, on the representation of Vegetable Forms.—Dr. Lyon Playfair, on the Principles of Chemistry, in the Manufacture of Pottery.—Mr. Owen Jones, on Principles of Decoration.—Mr. Wornum, on Renaïssance Ornament.—Mr. Thompson, on Wood Engraving—and Sig. Brucciani, on Moulding: Admission, 6*d.* each Lecture.

VI.

SCHOOLS OF ORNAMENTAL ART.

Schools of Ornamental Art. Metropolitan.

METROPOLITAN SCHOOLS,

(*Male Classes*) *at Somerset House;*

With an Elementary Branch, at the Mechanics Institute, Great Smith Street, Westminster.

Head Master.—R. BURCHETT, Esq.

Assistant Masters.—Messrs. R. W. HERMAN, WILLIAM DENBY, H. BOWLER, W. WILLS, WALTER H. DEVERELL.

(*Female Classes*) 37, *Gower Street.*

Superintendent.—Mrs. McIAN.

Assistant Teachers.—Miss GANN and Miss WEST.

The general course of instruction, both in the Male and the Female Schools, and in all the Local Schools (modified by circumstances) comprises:—Elementary Freehand Drawing, from the flat and from the round.—Shading, from the flat and from the round.—Geometrical Drawing and Perspective.—Figure Drawing, from the flat, from the round, and from the life, including anatomical studies and drapery.—Modelling of ornament; and of the figure as applied to ornament.—Painting in water colour, tempera, fresco, oil, and encaustic, from examples of ornamental art, and from Nature—landscape, animals, foliage, flowers, fruit, &c.—Exercises in composition, and original designs, for decoration and manufactures.—Lectures on the history, principles, and practice of Ornamental Art.

The students have the privilege of copying paintings from the Royal Gallery at Hampton Court, &c.; and specimens of plants and flowers from the Royal Gardens, at Kew; the managers of the Royal Botanical and Zoological Societies grant free admission to students in the advanced classes, to sketch in their gardens; and advanced students have access to a library, containing upwards of a thousand volumes of works of Art and instructive literature, of which a printed catalogue can be obtained of the school attendants.

SCHOLARSHIPS.—To enable competent students to have the benefit of a continued course of instruction, and to acquire a knowledge of the principles, as well as skill in the practice of Ornamental Art, several scholarships are established, varying from 10*l.* to 30*l.* per annum, renewable yearly, by public competition among the students.

ADMISSION.—Printed forms of application for admission, and copies of the prospectus, may be obtained at Marlborough House, Somerset House, and 37, Gower Street.

The rooms at Somerset House will accommodate about 400 students, of whom the class for elementary drawing comprises about 150, who are admitted on probation, and are transferred to the advanced classes, as they give evidence of the requisite proficiency. The house at Gower Street for the female classes will accommodate about 150 students.

FEES FOR THE MALE AND FEMALE CLASSES.—Entrance fee, Two shillings. Elementary classes. *Morning:* Two shillings a month; *Evening:* Two shillings a month. Advanced classes, meeting in the day—Four shillings a month. Meeting in the evening—Two shillings a month.

Schools of Ornamental Art.

HOURS OF ATTENDANCE FOR THE MALE CLASSES. — *Morning:* Elementary class, from 10 to 1. Advanced classes, from 10 to 3. *Evening:* All the classes from half-past 6 to 9.

HOURS OF ATTENDANCE FOR THE FEMALE CLASSES. — Elementary class, half-past 10 to half-past 1. Advanced classes, 2 to 5.

The daily attendance of each student is registered; and any irregularity of attendance is required to be explained, to ensure the continuance of his or her name upon the books.

VACATIONS.—Saturday in every week; six weeks at Midsummer, from the 15th of July to the 31st of August; one week at Christmas, from the 24th December; and Easter week.

Local Schools of Ornamental Art.

LOCAL SCHOOLS OF ORNAMENTAL ART

supported by a Parliamentary grant equivalent to the amount raised in the locality: subject to the Local Committee in respect of general management and to the Department in respect of education.

SCHOOLS OF ORNAMENTAL ART (*heretofore called Schools of Design*) have been established, and are in operation in the following places:—

SCHOOL.	Amount of Parliamentary Grant.	Secretary.	Head Master.
	£		
Belfast	600	Samuel Vance	C. L. Nursey.
Birmingham	600	C. H. Jagger	George Wallis.
Cork	500	T. S. Dunscombe	R. R. Scanlan.
Coventry	200	Luke Dresser	F. R. Fussell.
Dublin	500	George Connor	H. M'Manus.
Glasgow	600	James Ritchie	C. H. Wilson.
Hanley	300	John Shirley	J. C. Robinson.
Leeds	200	W. H. Traice	Thomas Gaunt.
Limerick	150	R. Anglim	D. W. Raimbach.
Macclesfield	300	Thomas Kelly	George Stewart.
Manchester	600	Richard Aspden	J. A. Hammersley.
Newcastle	150	Thomas Burnet	W. B. Scott.
Norwich	150	Isaac Williams	John Heaviside.
Nottingham	450	W. Enfield	Thomas Clark.
Paisley	400	Messrs. Martin and Hodge	William Stewart.
Sheffield	600	B. Wightman	Y. Mitchell.
Spitalfields	350	Arthur Dear	James Walsh.
Stoke	300	John Shirley	Silas Rice.
Stourbridge	150	C. W. Gibson	A. M'Callum.
Worcester	150	Henry Aldrich	J. Kyd.
York	150	H. J. Ware	Thomas Cotchett.

LECTURES on the General History of Ornamental Art are delivered by R. N. WORNUM, Esq., in all the schools.

SCHOLARSHIPS.—Several scholarships of 40*l.* each, conferring the privilege of free attendance at all the classes and lectures, use of the Museum, &c. are awarded to students.

VII.

ANNUAL EXHIBITIONS

Ex

of the works of the students of all the Schools will take place in the rooms of Marlborough House until other accommodation is provided. Medals are awarded to students exhibiting the most meritorious works. The Honorary Examiners for the year 1852 were Sir C. L. EASTLAKE, P.R.A., and D. MACLISE, Esq., R.A., with R. REDGRAVE, Esq., R.A., the Art Superintendent.

THE SPECIAL PRIZE LIST

Prize List.

for works to be exhibited in May 1853 is now ready, and can be obtained of the Clerk of the Museum and at Somerset House.

VIII.

ELEMENTARY CLASSES, OR SCHOOLS FOR DRAWING AND MODELLING.

Elementary Drawing.

Teachers Training Master.—*J. C. Robinson, Esq.*

THE Lords of the Committee of Privy Council for Trade having had under their consideration the Report of the Select Committee of the House of Commons on the School of Design, in which the Committee recommend "the important object of widely diffusing sound elementary instruction throughout the country," hereby give notice, that they are willing to assist, so far as the means at their disposal permit, in establishing elementary drawing classes, in connexion with existing schools or otherwise, in various localities, with a view of diffusing a knowledge of correct principles of Art among all classes of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the Schools of Ornamental Art, heretofore known as Schools of Design.

Schools of Ornamental Art already exist in the Metropolis—one for males at Somerset House, with an elementary branch at Westminster; one for females at 37, Gower Street, Bedford Square; and one mixed school at Spitalfields, as well as mixed schools throughout the country at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, the Potteries (at Stoke and Hanley), Sheffield, Stourbridge, Worcester, and York.

Towards aiding the establishment of elementary classes, or schools for drawing and modelling, in the advantages of which all classes of the community should share, my Lords are willing—

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To afford aid in respect of suitable ornamental drawing copies, models, coloured examples, and books.
3. To furnish samples of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials the readiest way.

On the following conditions:—

1. That a Committee of Management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, who must engage to

Elementary Drawing.

provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school if opened, for a period of not less than three months, at a payment of not less than 6*d.* per week each scholar.

2. That such Committee shall be prepared, at the request of their Lordships, to return any examples, &c. lent to them; that they will collect, and account for, the fees from the students; conduct and manage the school; provide for stated and periodical visits of inspection by the members of the Committee; be responsible for the attendance of the master; contribute some portion, at least, of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to this Department; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.
3. The hours of attendance and the amount of fees to be paid by the scholars to be regulated by the Committee and the General Superintendent of the Department of Practical Art, according to local circumstances.

Communications, marked on the address "Elementary Drawing Schools," respecting the establishment of such schools, to be addressed—

To the Secretary of the
Department of Practical Art,
Marlborough House, Pall Mall,
London.

Applications for assistance to be made according to the annexed form, which may be obtained from the Secretary; but if written, to be upon foolscap paper:—

Form of Requisition.

REQUISITION FOR THE ESTABLISHMENT OF AN ELEMENTARY DRAWING SCHOOL AT

To the Secretary of the Department of Practical Art.

WE, the undersigned [*members of the corporation of or of the vestry of , or connected with the School of or otherwise, as the case may be*], being desirous of establishing an Elementary Drawing School at in connexion with the Department of Practical Art, hereby request you to move the Lords of the Committee of the Privy Council for Trade to nominate a master to such school, and to grant aid in respect of examples, copies, &c. necessary for the use of such school. And in consideration of such assistance, we hereby undertake to form ourselves into a Committee of Management, to provide, keep clean, warm, and light a suitable room, at our own liability; to return the examples lent, when required to do so, and to preserve the same to the best of our ability; to collect and account for the fees according to such rates as may be agreed upon between ourselves and the General Superintendent of the Department of Practical Art, it being understood that in no case is the fee to be at a less rate than 6*d.* a week for each scholar; to apply such a portion of the fees as may be agreed on in paying the salary of the master and the expenses of the school; to conduct and manage the school; to visit and inspect it at proper intervals; to be responsible for the proper attendance of the master, and to dismiss him for incompetency or misconduct, reporting such dismissal to the Superintendent; to see that the course of instruction prescribed by their Lordships is properly followed; and to make an Annual Report on the proceedings of the school on or before 31st October.

And herewith we append the names of twenty persons who are willing to attend such school, if established, for a period of not less than three months. Elementary Drawing.

[Here follow the signatures and addresses of the requisitionists.]

[Then follow the names and occupations of the persons who propose to attend the school.]

To enable the Board of Trade to consider the applications, with reference to claims from other places, it is necessary that replies to the following inquiries should be sent to the Secretary of this Department, together with the above-mentioned requisition.

1. What Public Schools, for either sex, already exist in which make any charge whatever for instruction? (Underline those Schools where drawing of any kind is taught.)
2. State the name of every School in which would be willing to accept the advantage of instruction from a Drawing Master appointed by the Board of Trade, who should give in that School an hour's lesson publicly, at least once a week, to all the Scholars; for which instruction those Managers would be willing to pay to such Master a sum of at least 5*l.* a year. the Managers of
3. Are the Committee of Management of the proposed Drawing School of opinion that they would be able to form a class for teaching Drawing to Students occupying a higher position in society than artizans, and who would pay at least 1*s.* per week?
4. Are the Committee of Management of opinion that they would be able to obtain subscribers, say of 1*l.* and upwards a year, who might have the privilege of presenting Students to the proposed School, to pay a lower fee than 6*d.* a week for the Artizan Class, and a lower fee than 1*s.* for the General Class?
5. Would the Committee of Management, after duly encouraging the teaching of the simplest elements of drawing in the Public Schools, be willing that every Student under 16 years of age, before admittance to the proposed Drawing School, should be required to possess the ability to draw the letters **A O S** in fair outline,* of the height of twelve inches?

The Duties of the Masters, with a List of the Articles and Examples requisite for Teaching.

First Elementary Drawing Schools.

Elementary Drawing Schools may be divided into two grades. The commencing or primary schools are established with the view to give instruction in drawing simply as a language useful in every relation of life, and have reference rather to a power of expressing FORM by lines than to any ornamental or other special direction of the studies. At the same time the examples used and the instruction given are of a character to lay a right foundation for the studies of Elementary Drawing Schools of the second or higher grade. In these the teaching, although still of an elementary character, may have a special tendency to qualify the student for entering the Government Schools of Practical Art, or any local schools of the same kind which may hereafter be founded. Duties of Masters.

Qualifications and Duties of Masters.

Masters appointed to Elementary Drawing Schools are expected to be acquainted with the works used in the Department of Practical Art on Geometry and Perspective; they must have passed successively through the four first stages of the instruction given in the schools of Practical

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* Copies of these letters are published by Messrs. Chapman and Hall, 193, Piccadilly, London.

Elementary Drawing.

Art, as well as a class for free-hand drawing of the solid forms used in the elementary schools; they must be acquainted with the simple laws of colour as embodied in the diagram of colour. Every Elementary Drawing School should be the centre for instruction in drawing given to other schools for general education in the neighbourhood. The masters are required to give instruction at stated times, particularly in the evening, in the rooms of the central school to which they are appointed, and to attend at least once a week at each of the schools subscribing in the locality, as contemplated in the above paper of questions.

Furniture. Examples.

Furniture and Articles requisite, which must be procured at the Cost of the Locality.

The central school of a town or district, as well as the subscribing schools in connexion with it, will require to be furnished with—

Suitable desks and drawing boards. If they require to be provided, then they should be of the character recommended in the accompanying plans and section.*
A black board and chalk, price .
A stand to show the examples.
Wooden compasses, and slate pencils.
Slips and set squares.

The examples to be used in each subscribing school will be light and portable, so that the master may conveniently carry with him that which is to be the subject of the class teaching of the day.

The central elementary school of a town or district will be supplied by the Department of Practical Art with the work on Geometry complete, the work on Perspective complete, and Dyce's drawing book complete, for the use of the master; also with—

6 sets of each of the letters A O S mounted.
2 sets of outlines of black and white grounds, recommended by the Society of Arts.
2 sets of the first 15 plates of the work on Geometry, mounted and varnished.
2 sets of outlines for the black board, mounted, &c.
Lithographs of the full size of the solid objects used in the school, drawn in various positions to show the study to be derived from each, 2 sets mounted, &c.
2 diagrams of colour, mounted.

Solid Objects.

1 solid cube. 1 solid hexagonal pyramid.
1 sphere. 1 cone. 1 cylinder.
1 hexagonal prism; all about 8 inches high.
3 simple vases. 3 large shells, namely, Dolium chinense, Murex colosseus, Pecten opercularis.

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* Fig. 1, Front view. Fig. 2, Section endways.

A A, Fig. 1. A, Fig. 2. A wooden rail screwed to iron uprights C C, to hold the examples.

B B, $\frac{5}{8}$ inch iron rod passing through eyes in the $\frac{5}{8}$ inch iron uprights C C C, to support the examples.

C C C, $\frac{5}{8}$ inch iron uprights screwed to the desk at 1, and punched at the upper end to receive the iron rod B.

D D, hollow space to hold the students pencils, knives, &c.; E E a wooden rail to stiffen the uprights F F F.

G G, Fig. 1, short fillets, as shown at G, Fig. 2, placed opposite each student, to retain the board or example more upright if necessary. H, Fig. 2, a fillet running all along the desk to prevent pencils or crayons rolling off.

Plans of the Desk and Drawing Board recommended for the use of the Drawing Schools in connexion with the Department.

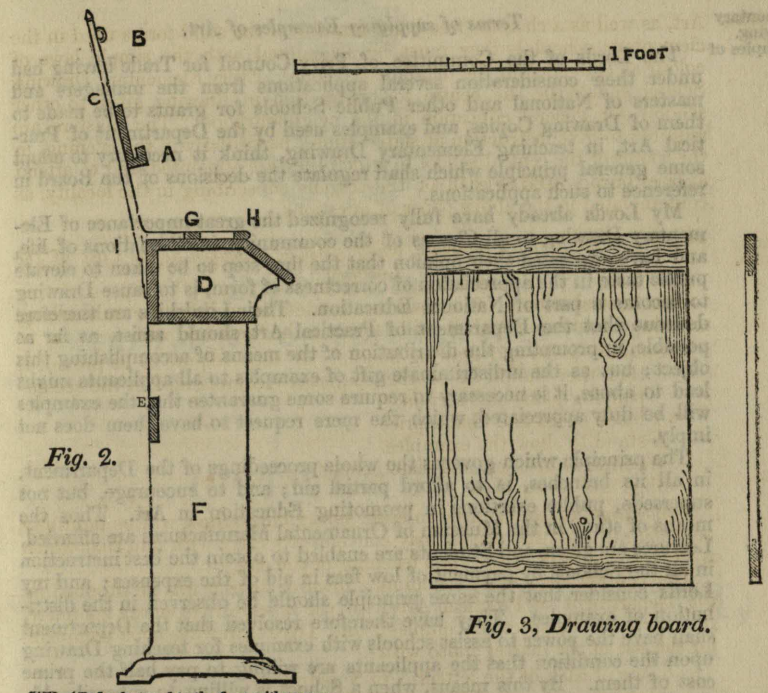

Fig. 2.

Fig. 3, Drawing board.

(To be fastened to the floor with screws.

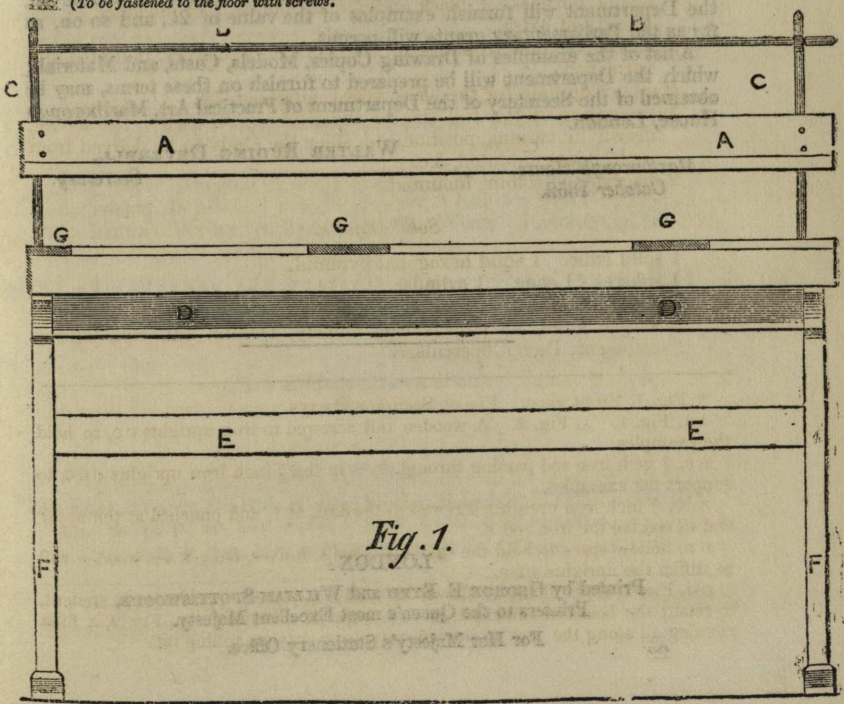

Fig. 1.

Elementary Drawing. Examples of Art.

Terms of supplying Examples of Art.

The Lords of the Committee of Privy Council for Trade having had under their consideration several applications from the managers and masters of National and other Public Schools for grants to be made to them of Drawing Copies, and examples used by the Department of Practical Art, in teaching Elementary Drawing, think it necessary to adopt some general principle which shall regulate the decisions of the Board in reference to such applications.

My Lords already have fully recognized the great importance of Elementary Drawing to all Classes of the community, in all relations of life, and have expressed their opinion that the first step to be taken to elevate public taste in the appreciation of correctness of form, is to cause Drawing to become a part of National Education. Their Lordships are therefore desirous that the Department of Practical Art should assist, as far as possible, in promoting the distribution of the means of accomplishing this object; but as the indiscriminate gift of examples to all applicants might lead to abuse, it is necessary to require some guarantee that the examples will be duly appreciated, which the mere request to have them does not imply.

The principle which governs the whole proceedings of the Department, in all its branches, is to afford partial aid; and to encourage, but not supersede, public exertions in promoting Education in Art. Thus the means of study in the Museum of Ornamental Manufactures are afforded, Lectures are given, and Students are enabled to obtain the best instruction in all the Schools by payment of low fees in aid of the expenses; and my Lords consider that the same principle should be observed in the distribution of examples. They have therefore resolved that the Department shall have the power to assist schools with examples for teaching Drawing upon the condition that the applicants are willing to pay half the prime cost of them. By this means, when a School is willing to subscribe 1*l.*, the Department will furnish examples of the value of 2*l.*, and so on, as far as the Parliamentary grants will permit.

A list of the examples of Drawing Copies, Models, Casts, and Materials, which the Department will be prepared to furnish on these terms, may be obtained of the Secretary of the Department of Practical Art, Marlborough House, London.

WALTER RUDING DEVERELL,
Secretary.

Marlborough House,
October 1852.

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